

MIFS. ABIGAIL PARRAN'S  
SINGING BOOK  
WEST PARISH 1800



11  
Woodrow. L.M. Holyoke. O



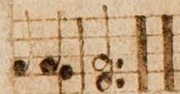
Praise ye the Lord, our God to praise. My soul her utmost powers shall raise; With private friends  
and in the throng of Saints, his praise shall be my song!

*Sopran* No



Danvers. L. M.

Nabby Parvan-



*Andante  
Lento*

None but the souls who feel his grace can triumph in his holiness. None but the souls who feel his grace can triumph in his holiness.

*Andante*

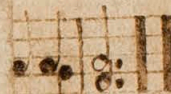
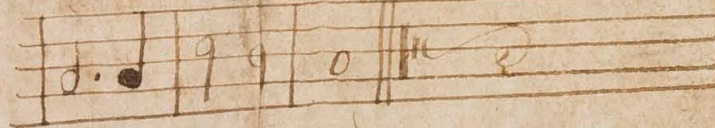
Treble

Answer.



Danvers. L. M.

Psalm 115th. P. M. By L<sup>d</sup> Watts.



*And  
Cresc  
Allegro*

None but the souls who feel his grace Can triumph in his holiness. None but the souls who feel his grace Can triumph in his holiness.





# Danvers. L. M.



immortal light, and joys unknown, Are for the saints in darkness sown; these glorious seeds shall <sup>rise</sup> spring



And the bright harvest bless our eyes. To grace ye righteous and receive the sacred honour of the Lord:

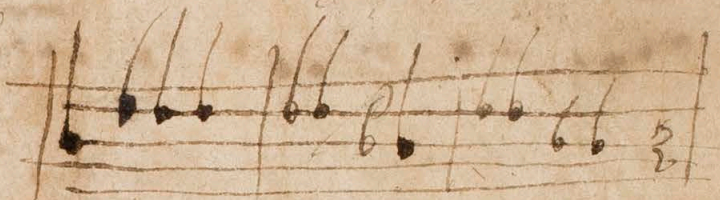


None but the souls who feel his grace Can triumph in his holiness. None but the souls who feel his grace Can triumph in his holiness.

Annie's Du

*Handwritten scribbles*

*Handwritten scribbles*



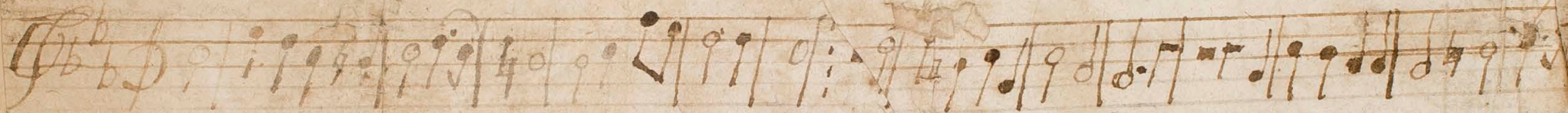
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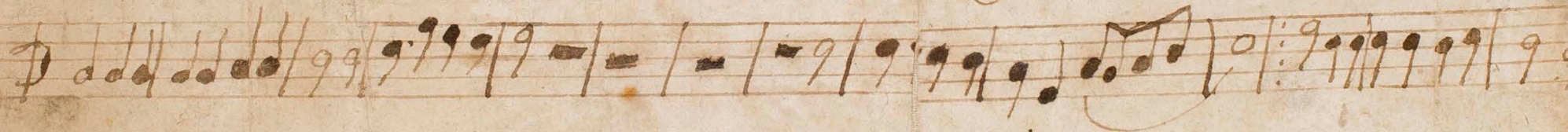
Annie's Parms

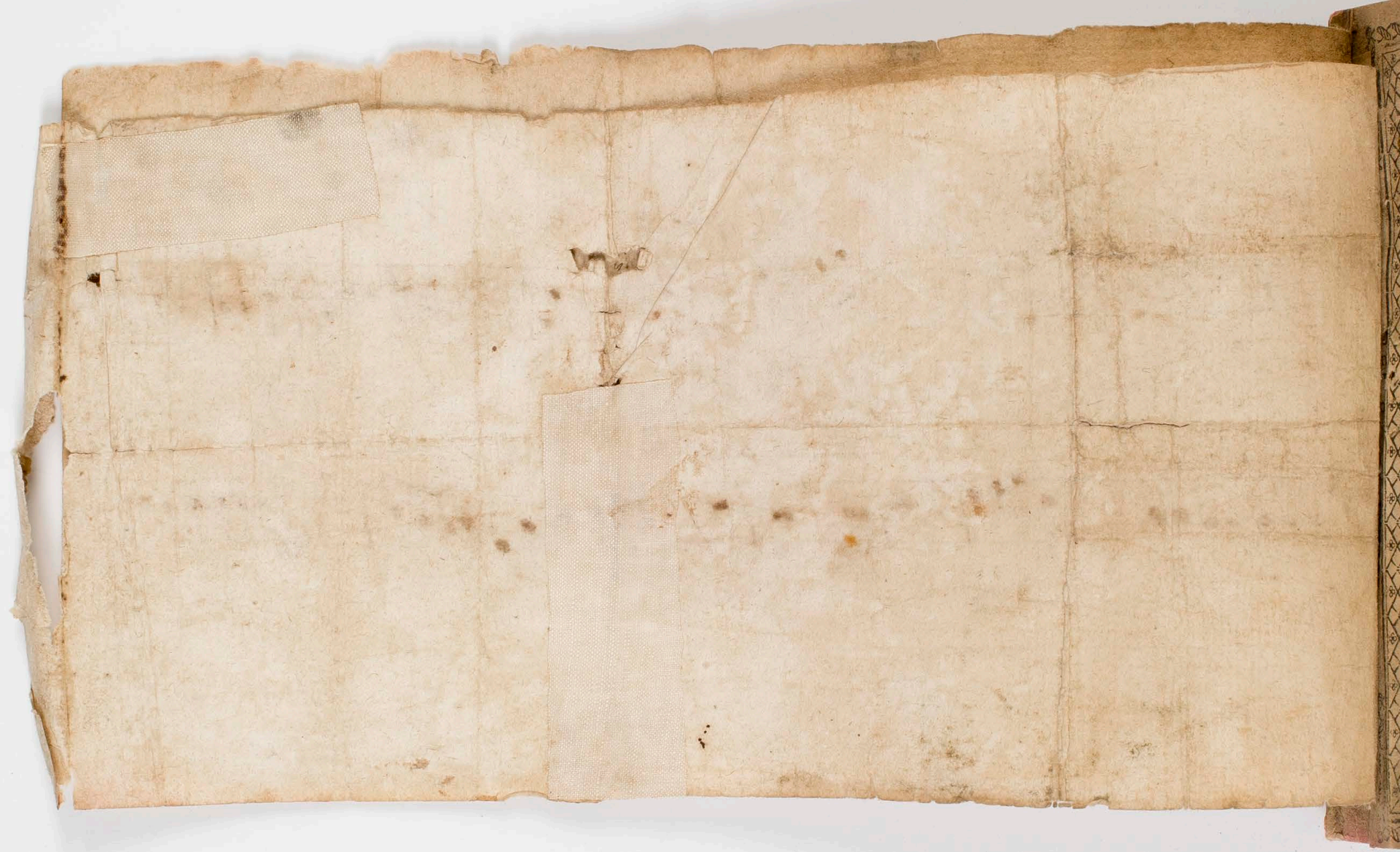
*Treble*

*Canon C. M.*



*St. Sebastians C. M.*





THE  
ESSEX HARMONY:

AN  
Original Composition, in Three and Four Parts.

By JACOB KIMBALL, Jun<sup>r</sup>. A. B.


Author of the "Rural Harmony."

MUSIC'S BRIGHT "INFLUENCE, THRILLING THRO' THE BREAST,  
"CAN LULL E'EN RAGING ANGUISH INTO REST,  
"AND OFT ITS WILDLY, SWEET-ENCHANTING LAY,  
"TO FANCY'S MAGIC HEAV'N STEALS THE RAPT THOUGHT AWAY."

HARRIS.

Published according to Act of Congress.

FROM THE Music-Press OF H. RANLET, EXETER.  
Printed for T. C. CUSHING and B. B. MACANULTY, and sold at their Book-Stores in SALEM.  
1800.




DEDICATION.

*To the Essex Musical Association, founded in 1797,*

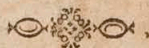
The following Work is inscribed : with an ardent wish that it may contribute, some small degree, towards furthering the object of the Society ; the ameliorating and refining the Taste for Music in this Country ; and that it may have a tendency to increase innocent amusement, as well as to exalt the feelings in public devotion, by the  
humble servant.

The AUTHOR,

*Topsfield, Oct. 1800.*



# A concise Introduction to the art of Singing.



THE Gamut or Scale of Music is the Lines and Spaces upon which all Music is written. The Gamut in its present state comprises seven original sounds; every eighth being considered the same as the first. Five of the sounds are whole tones and two are semitones. The Gamut is divided into three parts in three different cliffs, and marked with the seven first letters of the alphabet in the following manner, viz.

## 1<sup>st</sup>. The Bass in the F Cliff.

Letters. Notes. Names.

G	○	Sol.
F	—	Fa.
E	○	La.
D	—	Sol.
C	○	Fa.
B	—	Mi.
A	○	La.
G	—	Sol.

## 2<sup>dly</sup>. The Counter in the C Cliff.

Letters. Notes. Names.

G	○	Sol.
F	—	Fa.
E	○	La.
D	—	Sol.
C	○	Fa.
B	—	Mi.
A	○	La.
G	—	Sol.



## 3<sup>d</sup>. The Tenor or Treble in the G cliff.

Letters. Notes. Names.

G	○	Sol.
F	—	Fa.
E	○	La.
D	—	Sol.
C	○	Fa.
B	—	Mi.
A	○	La.
G	—	Sol.



\* The semitones are between B and C or Mi—Fa; and E and F—or La—Fa.

is considered unnecessary to add any directions in what manner Learners should be taught the Gamut, as every Instructor of Music is presumed to have a favorite method of his own.

The note called *Mi*, is the principal or governing note, which renders the following table necessary to be well understood.

If B be natural	Mi is on	B.
If B be flat	-- -- on	E.
B and E flat	-- -- on	A.
B, E and A flat	-- -- on	D.
B, E, A and D flat	-- -- on	G.

If F be sharp	Mi is on	F,
F and C	- - - on	C.
F, C and G	- - - on	G.
F, C, G and D	- - - on	D.
F, C, G, D & A	- - - on	A.

The order of the notes above and below the *Mi* is as follows, viz. above it are *fa, sol, la, fa, sol, la*; and below it are *la, sol, fa, la, sol, fa*, after which *Mi* returns, either ascending or descending.

## Names and Proportions of the Notes and Rests.

*Semibreve.*

*Rest.*

The Semibreve is the longest note now in use: of which all others are only parts: The duration of its sound and that of all other notes is different in different modes of time.

*Minims.*

*Rest.*

The minim is founded half as long as a Semibreve.

*Crotchets.*

*Rest.*

The Crotchet is half as long as the minim; four are equal to a semibreve.

*Quavers.*

*Rest.*

The Quaver is half as long as the Crotchet; eight are equal to a semibreve.

*Semiquavers.*

*Rest.*

The Semiquaver is half as long as a Quaver; sixteen are equal to a Semibreve.

*Demifemiquavers.*

*Rest.*

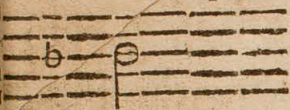
The Demifemiquaver is half as long as the Semiquaver; thirty-two are equal to a Semibreve.

The Semibreve rest is used as a bar rest: all the others are of the same length with their respective notes.



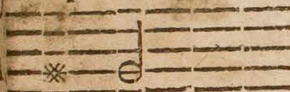
# Musical Characters Explained.

## Flat. Examples.



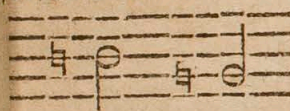
A flat at the beginning of a tune governs the Mi; before a note it sinks it half a tone.

## Sharp.



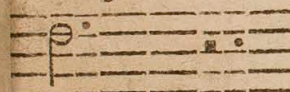
A sharp also governs the Mi; before a note it raises it half a tone.

## Naturals.



A natural destroys the effect both of a flat & sharp, by restoring notes to their proper sounds.

## Point of Addition.

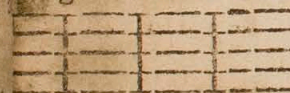


A point of addition, after a note or rest, makes it half as long again.



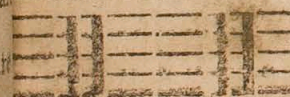
The figure 3, or point of diminution, placed as in the example, reduces the notes to the time of two.

## Single Bars.



Single bars divide the notes according to the time of the music.

## Double Bars.

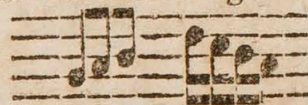


Double bars are placed at the end of strains.

## Slurs.



A slur is drawn over or under such notes as are sounded to one syllable; but when notes are connected as in the following example, viz.—

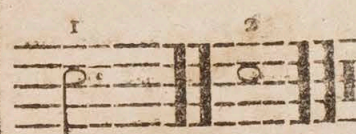


the slur is unnecessary.

## Repeat.

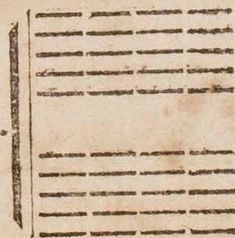


A Repeat is placed at the beginning of that part of a tune which is to be sung over again. The dots at the end of a tune, or before a double bar, direct the performer back to the repeat.



When a part of a tune is to be repeated, the note or notes under the figure 1 must be sung the first time, and under the 2 the second.

## Brace.

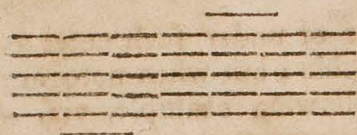


A Brace shows how many parts are to be performed together.

## Hold.

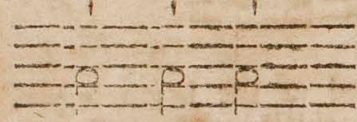
A hold shows that the note to which it belongs may be sung as much longer than its real time as the leader of the performance pleases.

*Staff.*



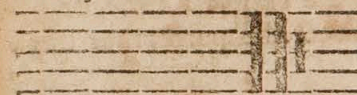
A Staff is the five lines and spaces on which music is written, and when the notes extend beyond it, the short lines which are added are called ledger lines.

*Marks of Distinction.*



Marks of distinction are placed over notes which are to be sung distinctly and with emphasis.

*Close.*



A close shews the end of a tune.

The Trill, the notes of Transition, and the Appoggiatura, are conceived to be more easily taught by example than precept by any teacher, and therefore are not explained.

## Of Time.

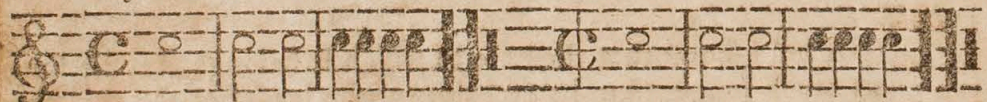
There are three kinds of Time, viz. Common, Treble & Compound.

Common Time has four Marks or Modes,

viz.

*1st Mode.*

*2d Mode.*

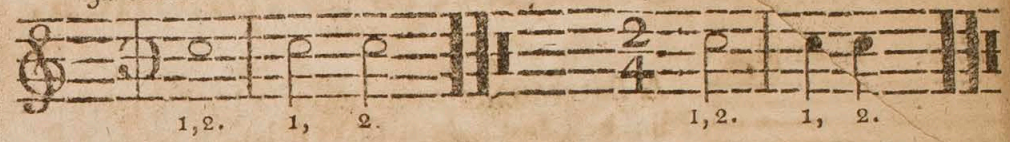


1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

*3d Mode.*

*4th Mode.*



1, 2. 1, 2.

1, 2. 1, 2.

The first mode has one Semibreve, or other notes and rests equivalent, in a bar; the bar is performed in four seconds, two with the hand down and two with it up.

The second mode contains the same notes in a bar; the time is to be measured in the same manner, but is one quarter faster.

The third mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down and one with it up.

The fourth mode has only one minim in a bar, or other notes equal thereto, performed one fourth part faster than the third mode, and beat in the same manner.

## Treble Time

—has three Marks or Modes, viz.—

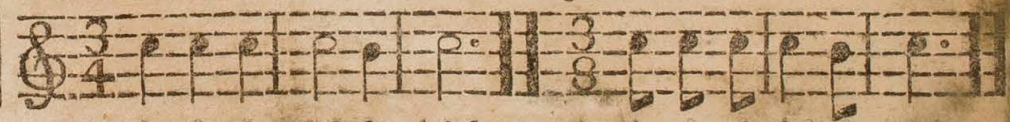
*1st Mode.*



1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

*2d Mode.*

*3d Mode.*



1, 2, 3. 1, 2, 3. 1, 2, 3.

1, 2, 3. 1, 2, 3. 1, 2, 3.

The first mode has three minims in a bar, each minim founded a second of time; the two first to be fung with the hand down, and the last with it up.

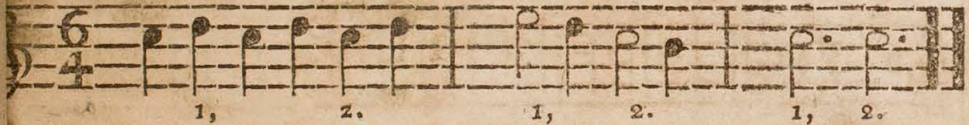
The second mode has three crotchets in a bar; the time is to be measured in the same manner, but one quarter faster than the foregoing mode.

The third mode has three quavers in a bar, the time is to be measured with the hand like both the foregoing, but one quarter faster than the second mode.

# Compound Time

—has two Marks or Modes, viz.—

1st Mode.



2d Mode.



The first mode contains six crotchets in a bar; three of which are founded with the hand down and three with it up, in the time two seconds.

The second mode has six quavers in a bar, which are to be divided and fung in the same manner as the crotchets in the foregoing mode, only a quarter faster.

What has been said before of the comparative difference of time in the several modes, is only meant to apply when no terms of direction are given; when such terms occur, each mode must be varied strictly according to their meaning.

# Of Accent.

Accent is chiefly intended for the Composer, and is designed to shew which parts of the bar are best adapted for emphatical words: And if words are well set, the music will seldom fail to be properly accented. In Common Time, the first and third parts are emphatical; In Treble Time the first part only; and in Compound Time the first and fourth parts, &c. &c.

# Of Syncope or Syncopation.

What is meant by the above terms will be easier to be understood by the learner, from his instructor's performing such instances of the same as may occur in the course of his practical lessons, than in any other way; any explanation, therefore, is deemed superfluous.

## Of the Keys in Music.

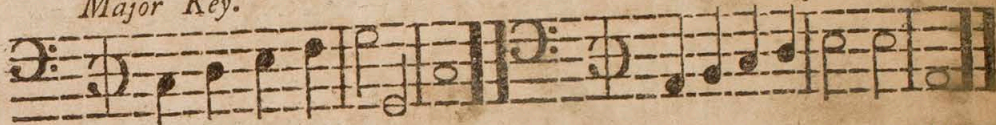
There are but two Keys in Music, viz. the Major Key, which is cheerful, &c. and the Minor Key, which is mournful, &c. When the Key note (which is considered to be the last in the bass) is the note next above the Mi, the music is in the Major Key. When the last note in the bass is the note next below the Mi, the music is in the Minor Key; The reason of which is, that in the former case, a third

from the Key note will be a greater third, in the latter, it will be a less third.

### EXAMPLES.

*Major Key.*

*Minor Key.*

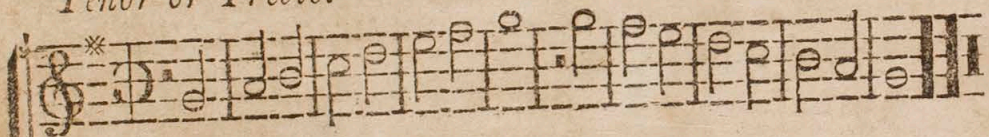


N. B. A greater third contains a semitone more than a less third.

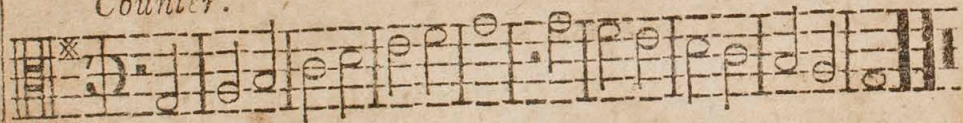
## Lessons for Tuning the Voice.

1st. In the Major Key.

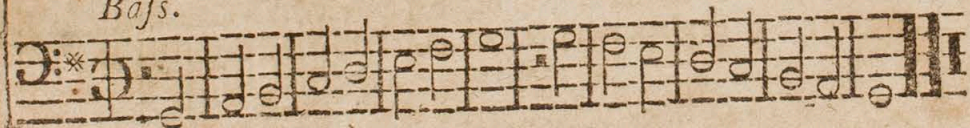
*Tenor or Treble.*



*Counter.*

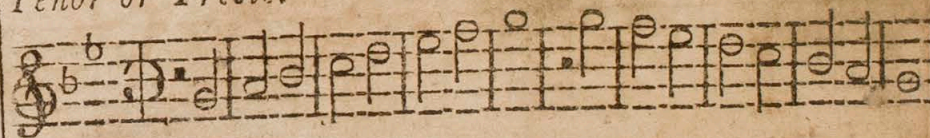


*Bass.*

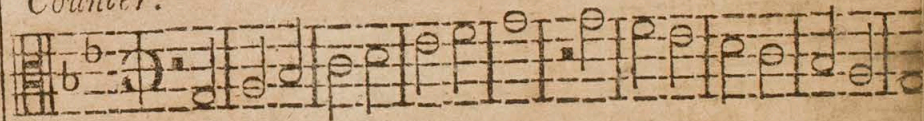


2d. In the Minor Key.

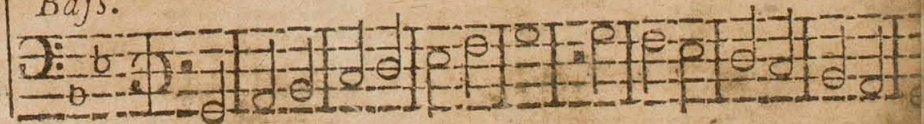
*Tenor or Treble.*



*Counter.*



*Bass.*



THE  
ESSEX HARMONY.

Falmouth. S. M.

*Soft.*

*Strong.*

1 2

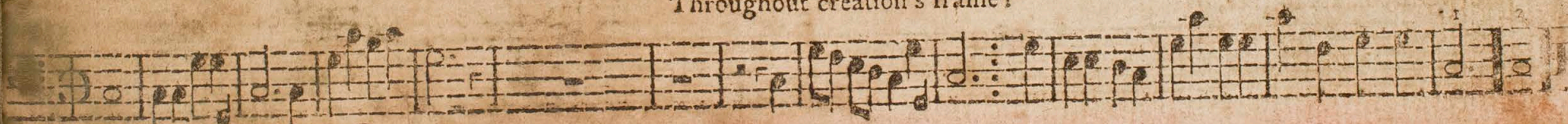


Almighty Maker God, How glorious is thy name! Thy wonders how diffus'd abroad Thy wonders how diffus'd abroad, Thro'out creation's frame!

1 2



Throughout creation's frame!



B

Wilton. S. M.

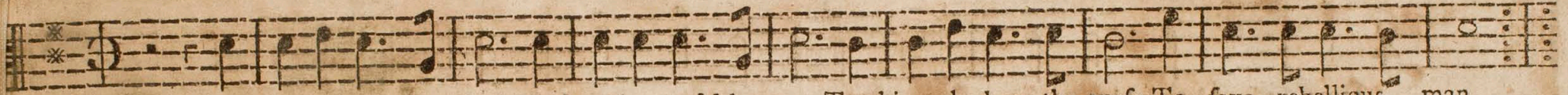
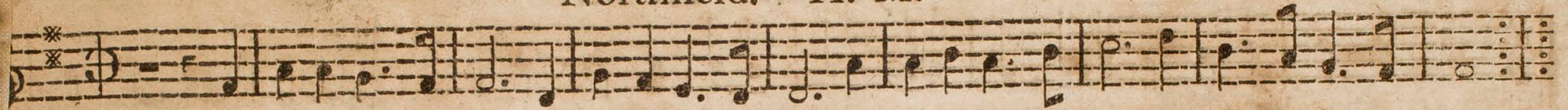
Piano.

Arise my gracious God, And make the wicked flee; They are but thy chastising rod, To

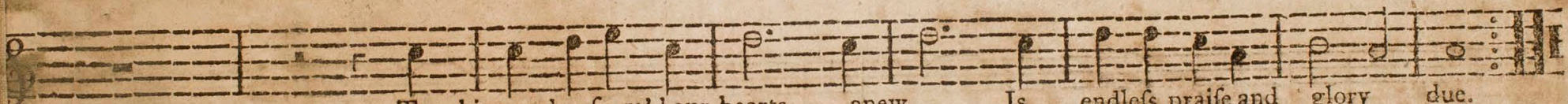
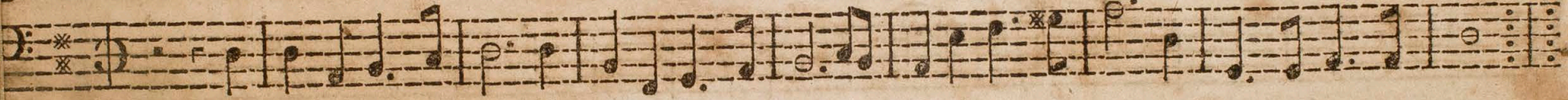
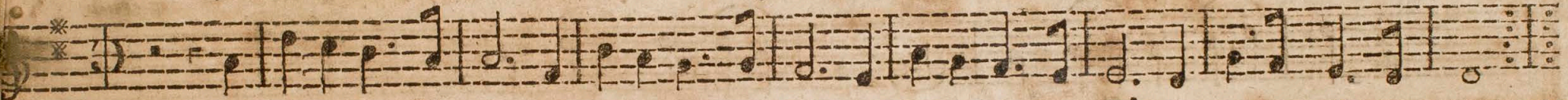
*Forte.*

They are but thy chaf - tif - ing rod, To drive thy faints to thee. 1 2

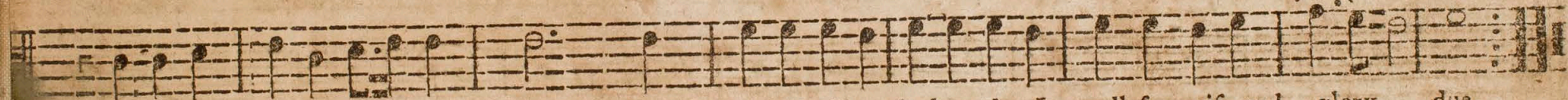
drive thy faints to thee, 1 2



To him who chose us first, before the world began To him who bore the curse To save rebellious man.



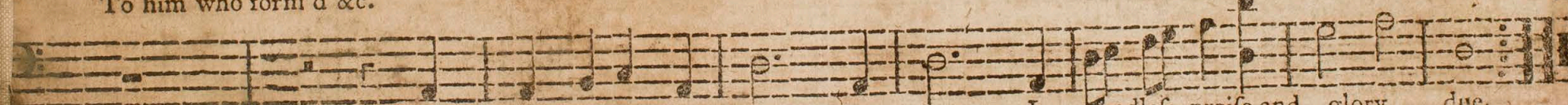
To him who form'd our hearts anew Is endless praise and glory due.



To him who form'd our hearts anew Is endless praise and glory due Is endless praise and glory due.



To him who form'd &c.



To him who form'd our hearts anew Is endless praise and glory due.



# Royalston. H. M.

How pleas'd and blest was I To hear the people cry, "Come let us seek our

God to - day;" Yes with a cheerful zeal, We'll haste to Zion's hill,  
And there our vows and



Royalston. Continued.

honors pay, And there our vows, And there &c.

And there our vows, And there our vows and hon - ors pay.

hon - ors pay, &c.

Moravia. All sevens.

AIR.

Children of the heav'nly King, As ye journey sweetly sing: Sing the Saviour's worthy praise.

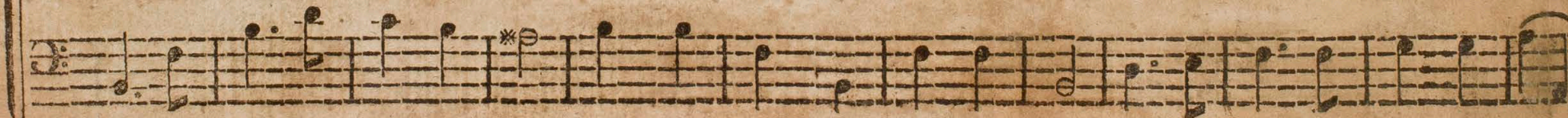
Moravia. Continued.



Glorious in his works and ways. We are trav'ling home to God, In the path our fathers trod,



They are happy now, and we, Soon their hap - piness shall see. They are happy now, and we,





fathers

Soon their hap - pi - nefs shall fee, Soon their hap - pi - nefs shall fee.



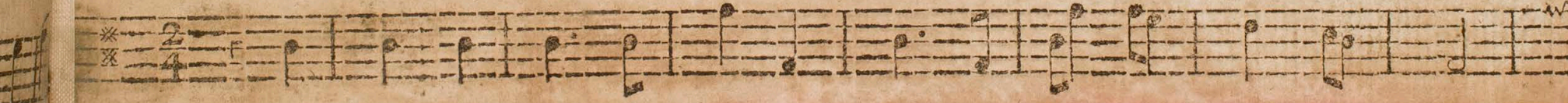
Somersworth. C. M.

AIR.



, and

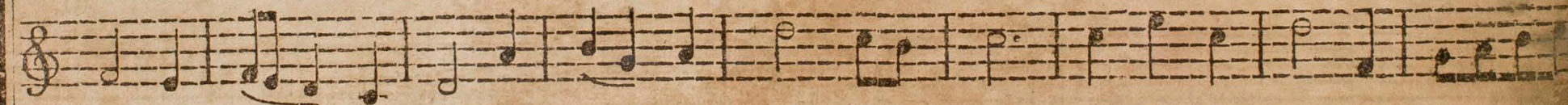
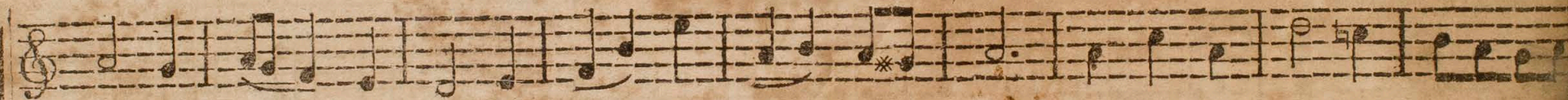
There is a land of pure delight. Where faints im - mor - tal reign;



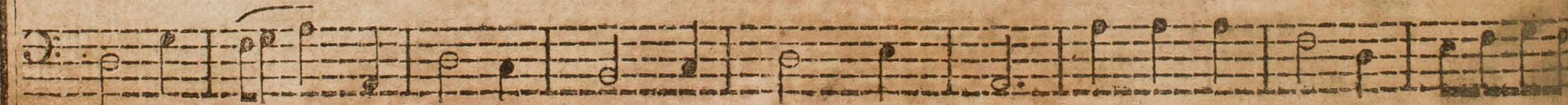
Somersworth. Continued.



In - fin - ite day excludes the night And plea - sures banish pain. There eve - er -



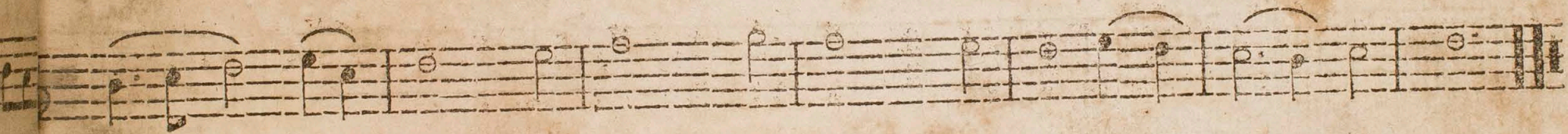
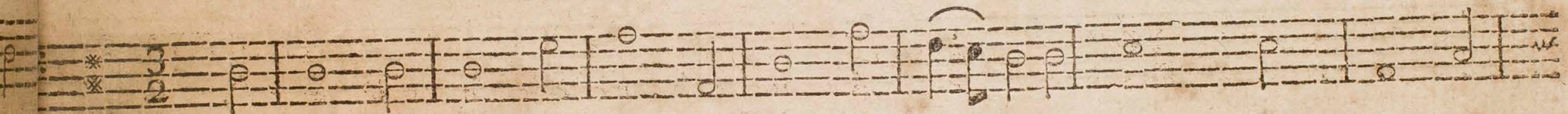
lasting spring abides, And nev - er with'ring flow'rs ; Death like a narrow sea



Swanzy. C. M.

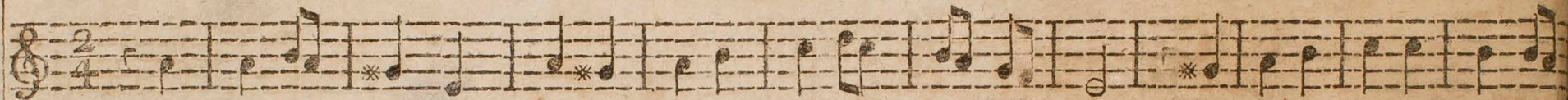


How shall the young secure their hearts, And guard their lives from sin! Thy

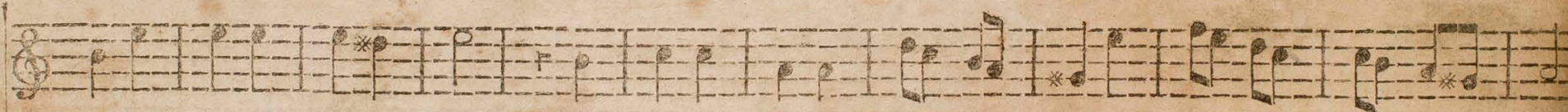
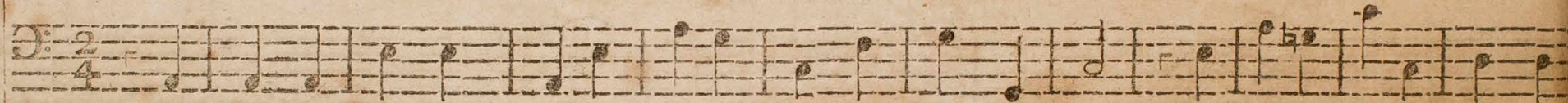


word the choic - est rules imparts To keep the con - science clean.



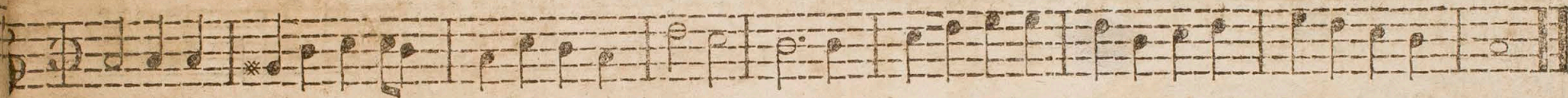
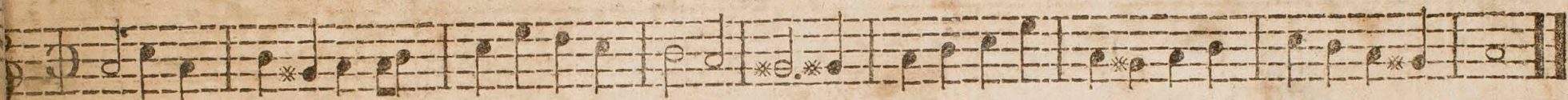


Our God, our help in ages past, Our hope for years to come, Our shelter from the stormy

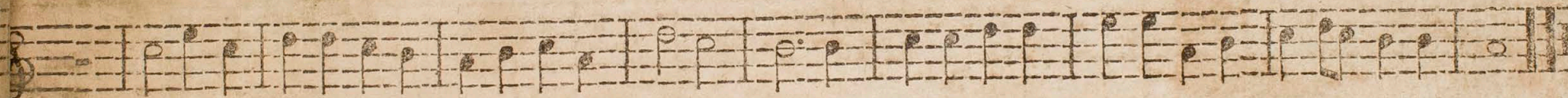
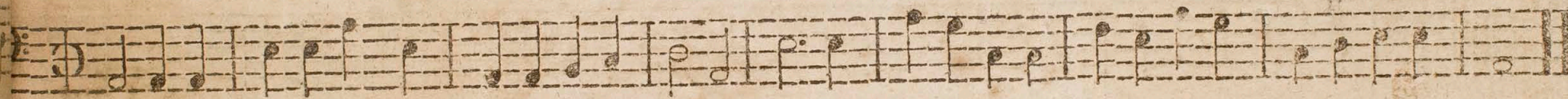


blast, And our eter - nal home! Our shelter from the stormy blast, And our e - ter - nal home!

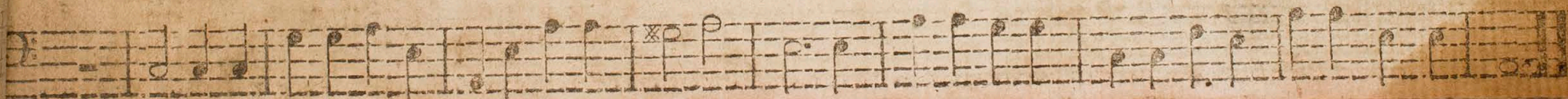




My soul forfakes her vain delights, And bids the world farewell ; Base as the dust beneath my feet And mischievous as hell.

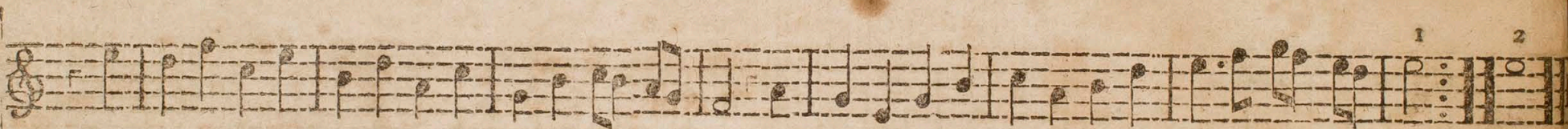


No longer will I ask your love, Nor seek your friendship more : The happiness which I approve Lies not within your pow'r.





To thee before the dawning light, My gracious God I pray ; I meditate thy name by night, And keep thy law by day.

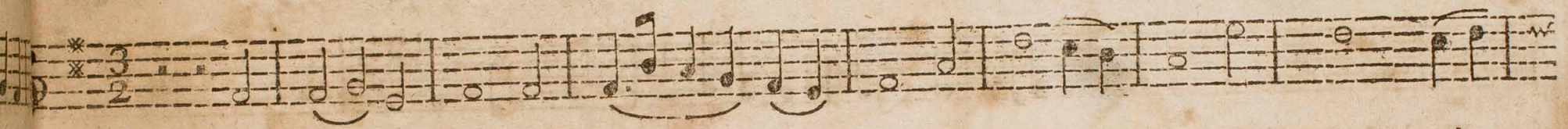


My spirit faints to see thy grace, Thy promise bears me up ; And while salvation long delays, Thy word supports my hope.

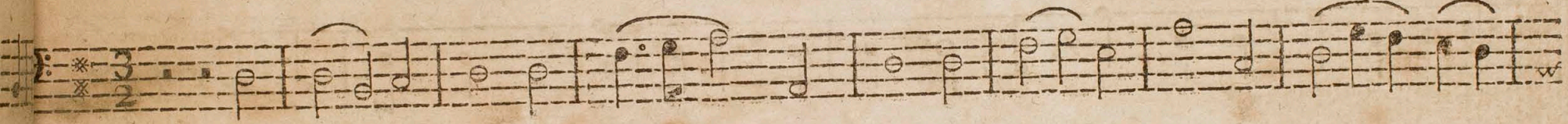




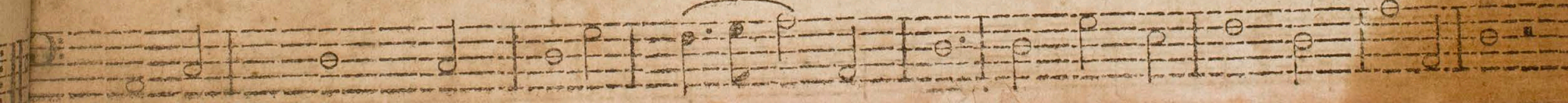
Shirley. L. M.



My God, accept My ear - ly vows, Like morning incense in thy

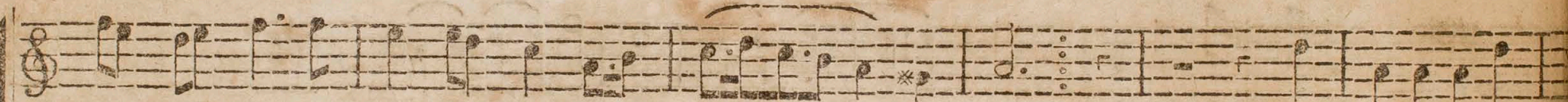


house, And let my nightly wor - ship rise, Sweet as the ev'ning sacri - fice.





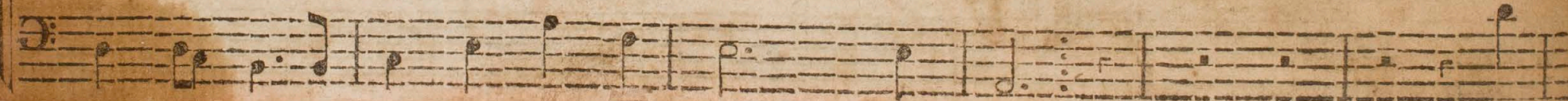
Watch o'er my lips and guard them Lord From ev'ry false and heedless word, Nor let my feet in -



The guilty path, The



cline to tread The guilty path where fin - ners lead, The guilty path where finners lead, The



guilty path where sinners lead, The guilty path where sinners lead.

guilty path &c.

guilty path &c.

Burlington. C. M.

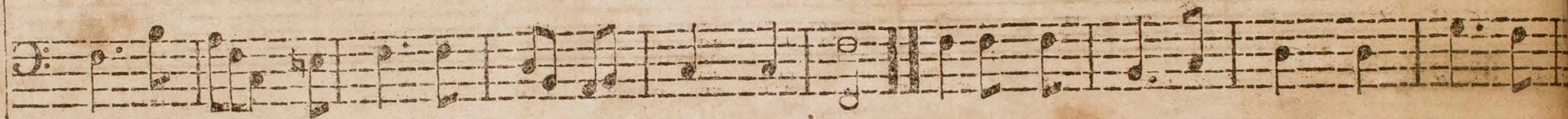
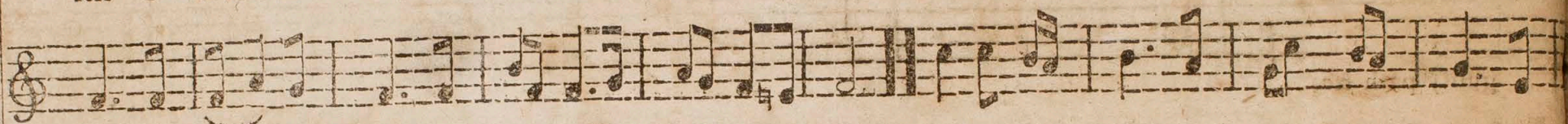
Let others boast how strong they be, Nor death nor danger fear: But we'll con-

Burlington. Continued.

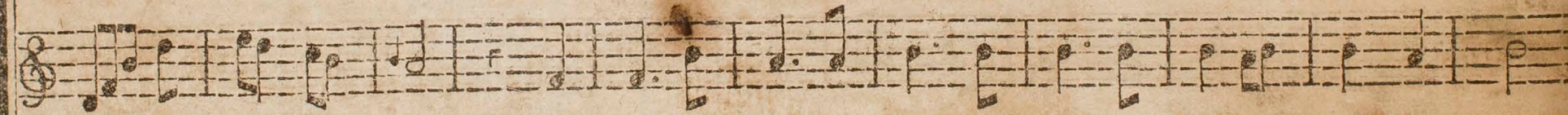
40



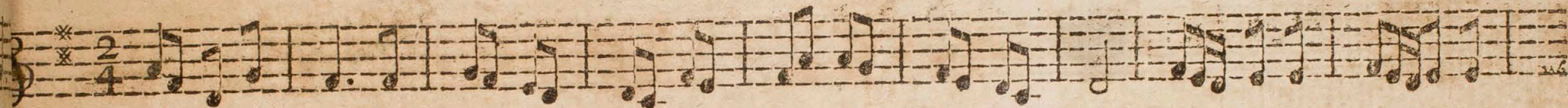
feels O Lord to thee, What feeble things we are. Fresh as the grass our bodies stand, And



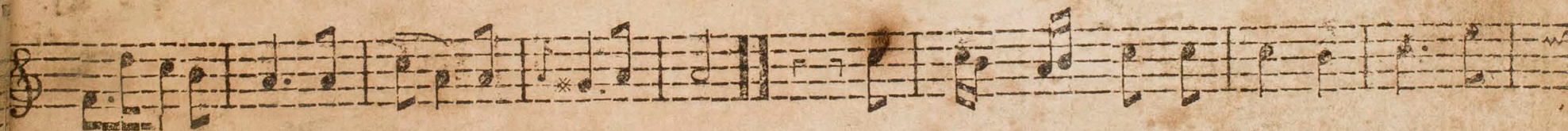
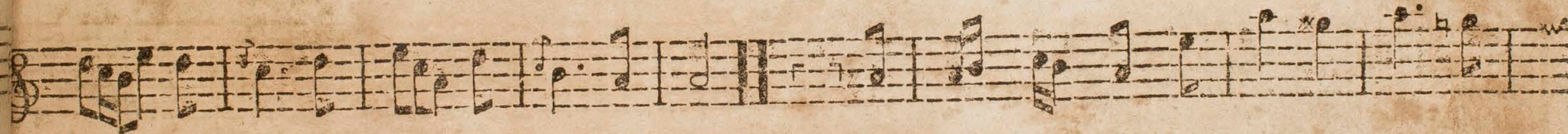
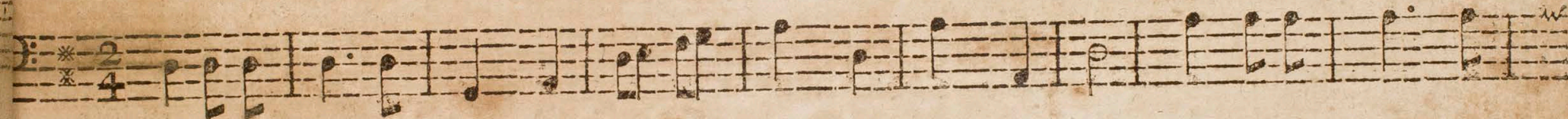
flourish bright and gay; A blasting wind sweeps o'er the land, And fades the grass a - way.



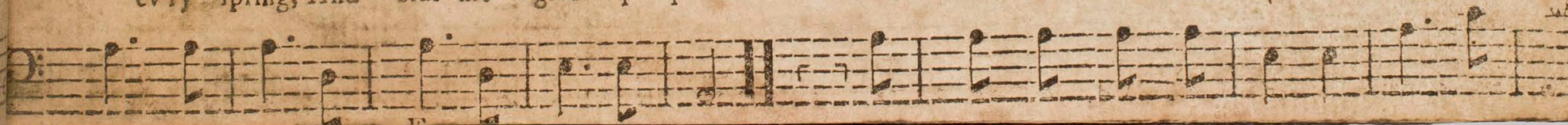
Shenandoah. C. M.



Good is the Lord, the heav'nly King, Who makes the earth his care, Visits the pastures

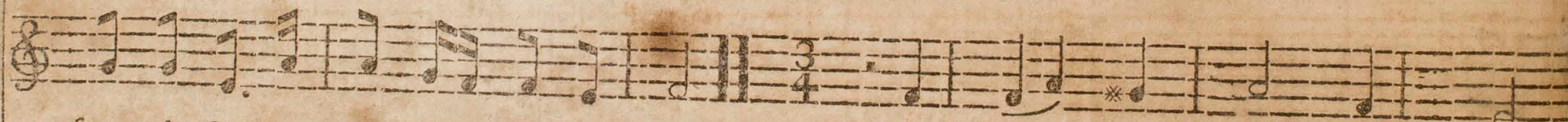
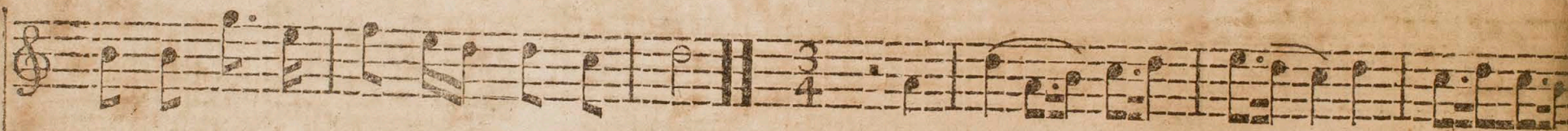


ev'ry spring, And bids the grafs ap - pear. The clouds like rivers rais'd on high, Pour

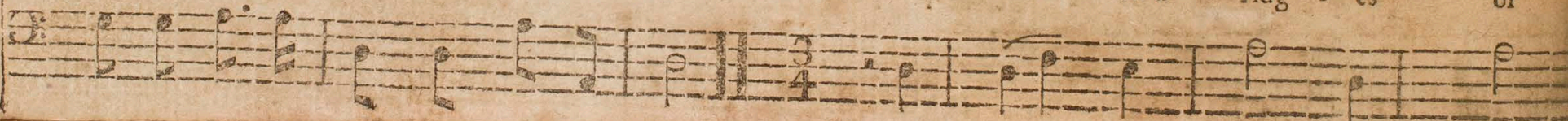


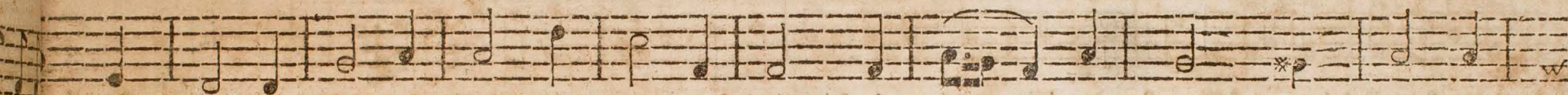
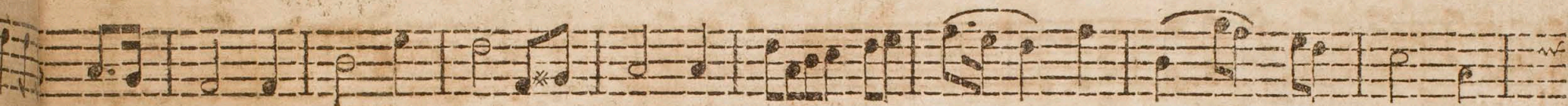


out at his command, Their wat'ry blessings from the sky, To cheer the thirsty land. Their wat'ry blessings



from the sky, To cheer the thirsty land. The soft - en'd ridg - es of

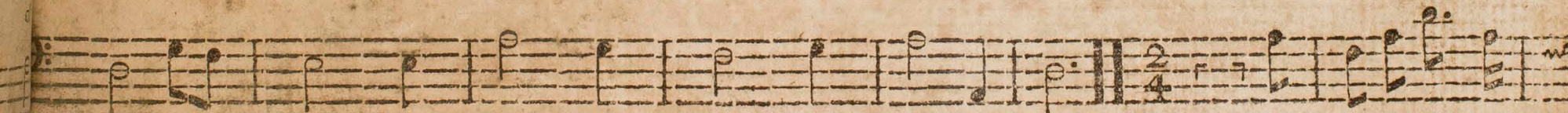




the field Permit the Corn to spring; The val - lies rich pro - vi - sion yield, And



the poor La - b'ers sing, And the poor Lab'ers sing. The little hills on



Shenandoah. Continued.

flow . . .

ev'ry side, Rejoice at falling show'rs. The meadows drest in all their pride, Perfume the air with flow'rs. The meadows drest

The meadows drest

Per - fume the air with flow'rs

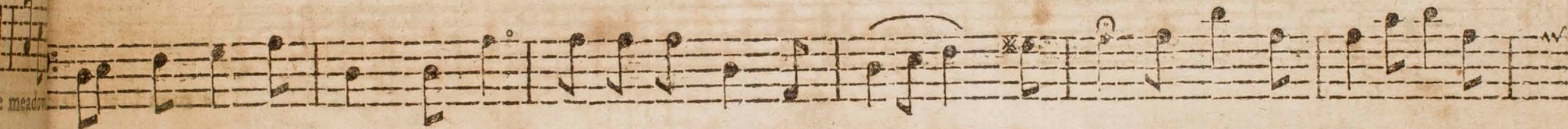
in all their pride, Perfume the air all with flow'rs. The

in all &c. Perfume the air &c. all all





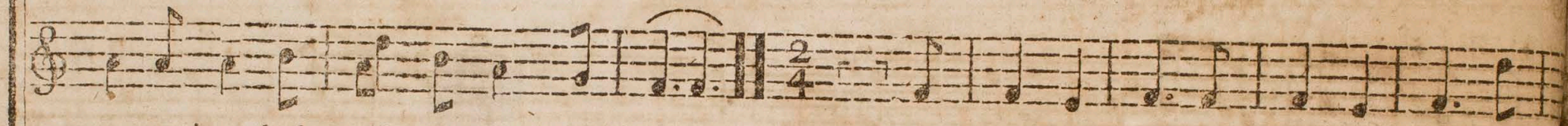
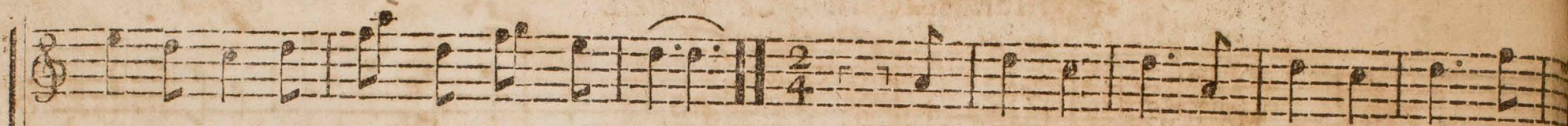
barren clods re - fresh'd with rain, Promise a joyful, joy - ful crop : The parched grounds look green a -



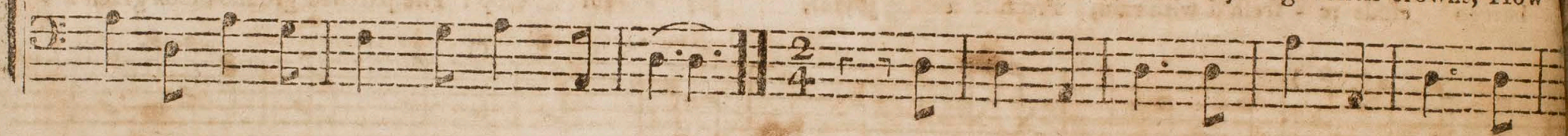
gain, And raise the Reap - er's hope, And raise the Reaper's hope. The parched grounds look



Shenandoah. Continued.



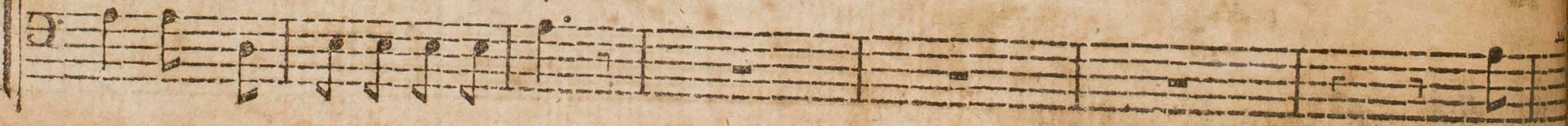
green again, And raise the Reaper's hope. The various months thy goodness crowns, How



The bleat - ing flocks spread o'er the downs, The



bounteous, how bounteous are thy ways!



Shenandoah. Continued.



bleating flocks spread o'er the downs And shepherds shout his



praise, And shepherds shout, And shepherds shout, And

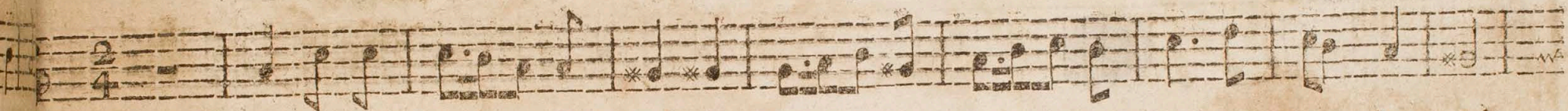


shepherds shout his praise, And shepherds shout his praise, And shepherds shout his praise, shout his praise.



A - las! and did my Saviour bleed! And did my sov'reign die? Wou

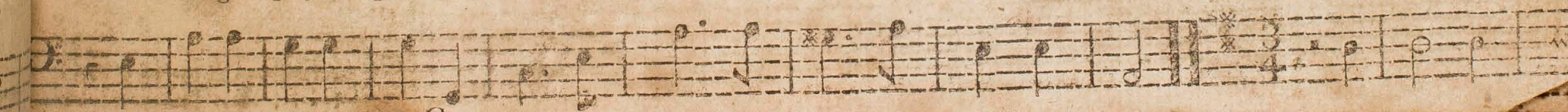
he de - vote that sa - cred head, For such a worm as I?



Was it for crimes that I had done, He groan'd, he groan'd up - on the tree?



Amazing pity! grace unknown! And love, and love beyond degree! Well might the



Haverhill Continued.

tr

\*

sun in darkness hide, And shut his glories in; When God, the mighty

\*

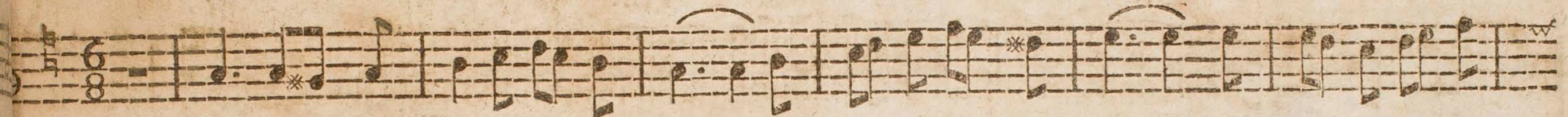
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\*


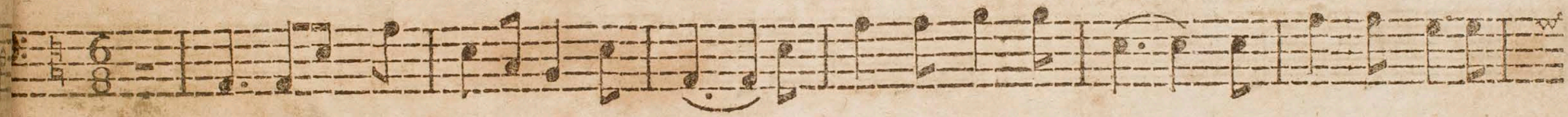
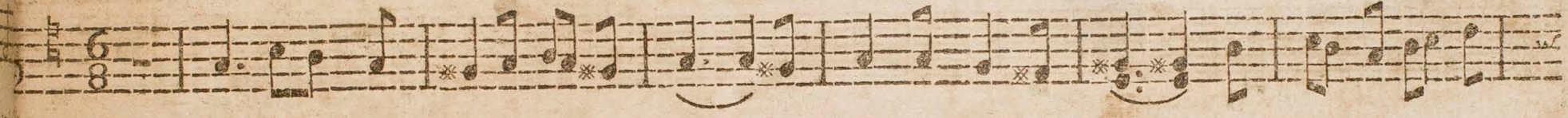
maker dy'd, For man, the creature's sin. For man, the creature's sin.

\*

Haverhill. Continued.



Thus might I hide my blushing face, While this dear cross appears, Dissolve my heart in



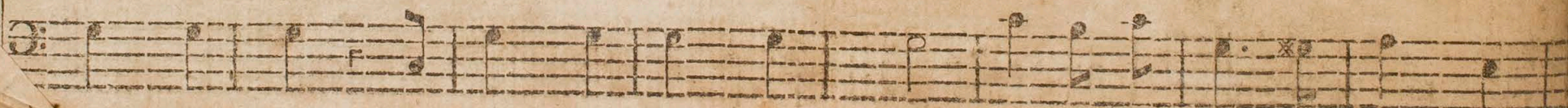
thank - ful - nefs, And melt my eyes with tears. Dissolve my heart in thankfulness, And



melt my eyes with tears. And melt my eyes with tears, But drops of grief can



ne'er re - pay The debt of love I owe; Here, Lord, I give my - self a -





Haverhill. Continued.

way, 'Tis all that I can do. Here, Lord, I give my - self a - way, 'Tis

all, 'Tis all, 'Tis all that I can do. 'Tis all, 'Tis all, 'Tis all that I can do.

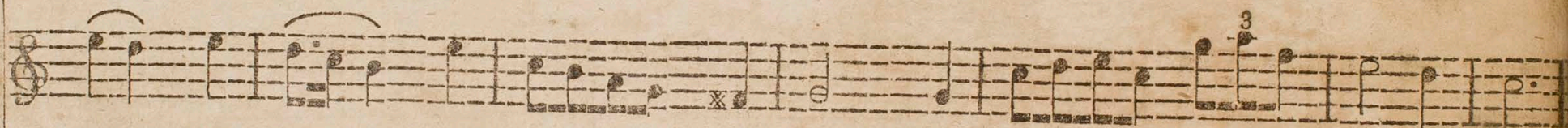
Sanford. C. M.



His



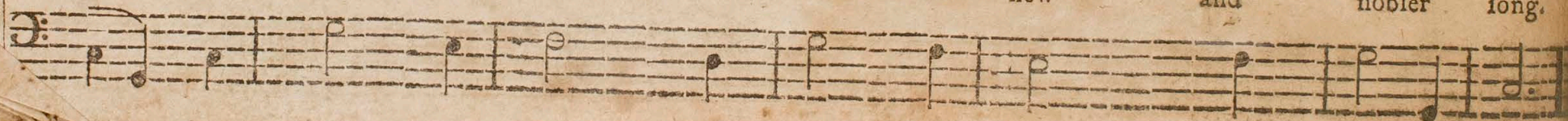
Sing to the Lord, ye dif - tant lands, Ye tribes of ev' - ry tongue;



new dis - cov - er'd grace demands,



A new and nobler song.



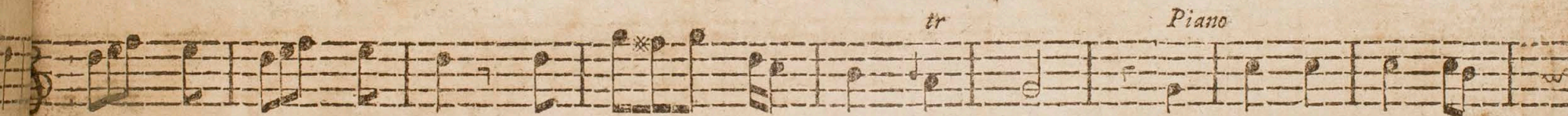
# The Christian Soldier.

55

*Spiritoso.*



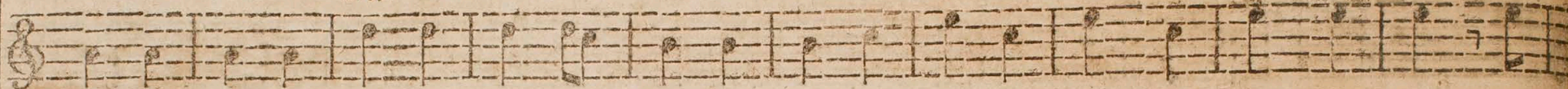
Soldiers of Christ a - rise! Soldiers of Christ a - rise! And put your armour on, And



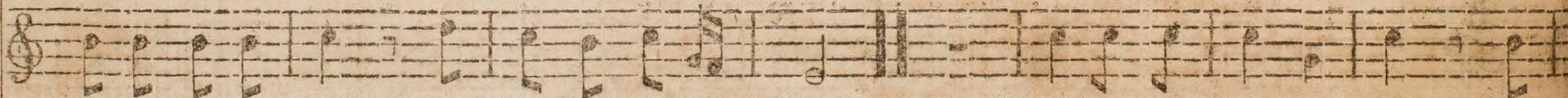
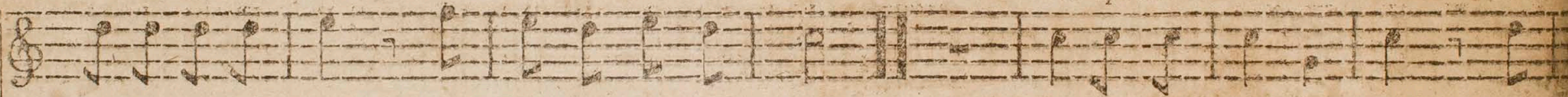
put your ar - mour on, And put your ar - mour on; Strong in the strength which



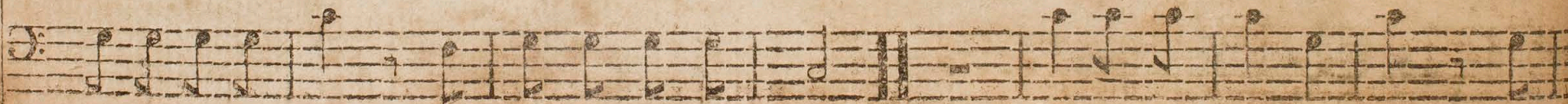
## Christian Soldier. Continued.

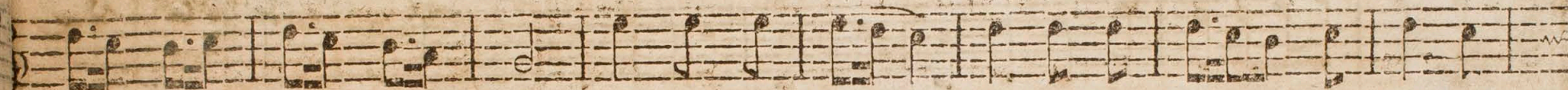
*Cres.**Forte.*

God supplies, Strong in the strength which God supplies, Strong in the strength which God supplies, Thro'

*Con Spirito.*

his e - ter - nal son. Thro' his e - ter - nal son. Strong in the Lord of hosts, And

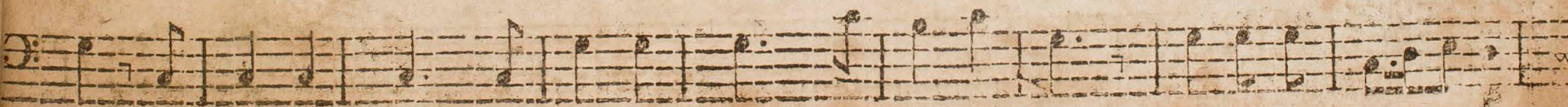




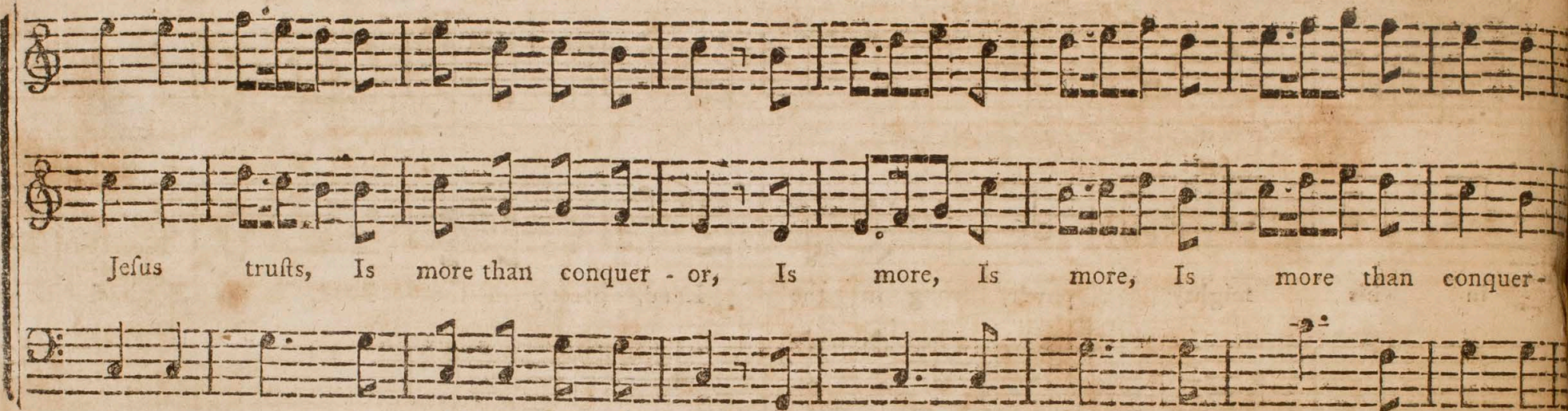
in his mighty pow'r, Strong in the Lord, Strong in the Lord, the Lord of



hosts, And in his mighty, in his mighty, mighty pow'r, Who in the strength of

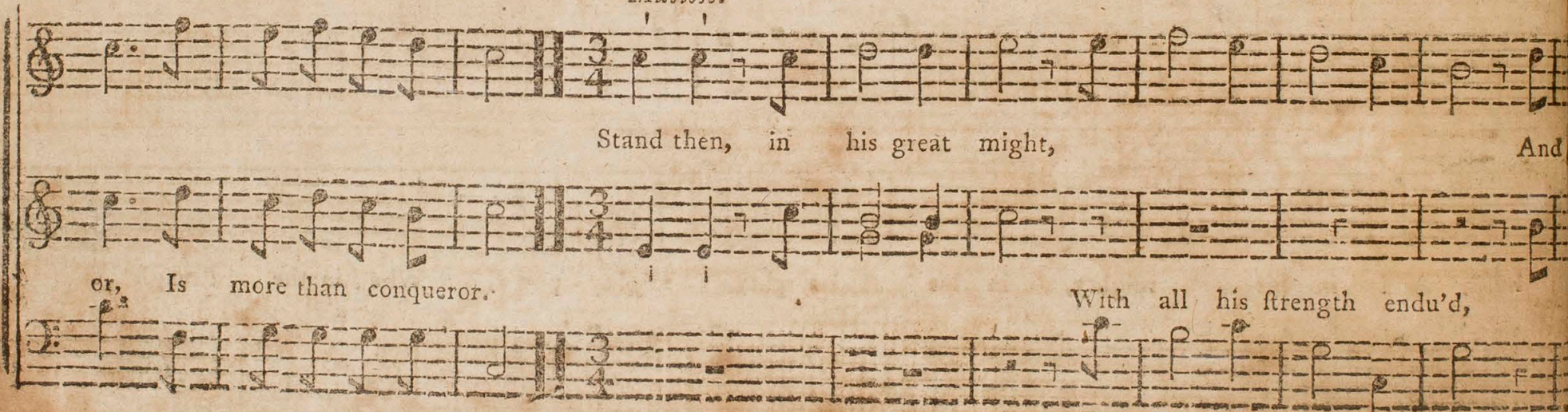


Christian Soldier. Continued.




Jesus trusts, Is more than conquer - or, Is more, Is more, Is more than conquer -

*Masoso.*

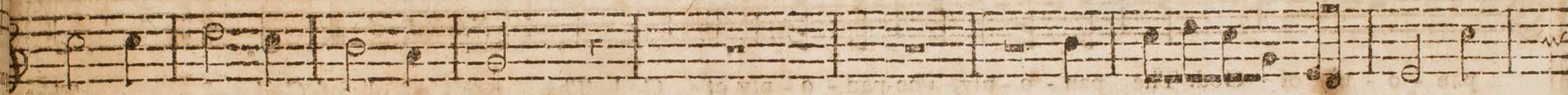


Stand then, in his great might, And  
or, Is more than conqueror. With all his strength endu'd,




Christian Soldier. *Continued.*



take to arm you for the fight



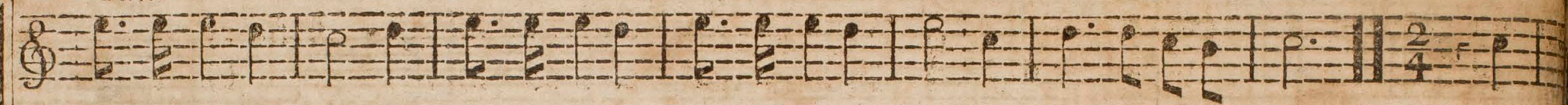
The pan - o - ply of God. And take to arm you



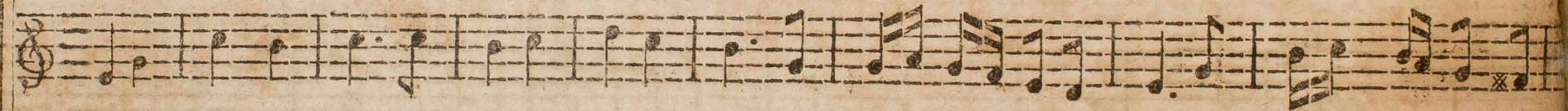
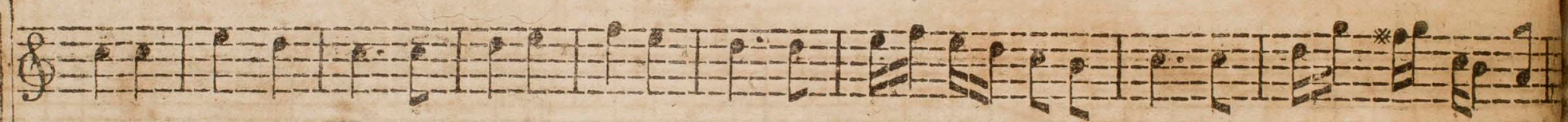
for the fight, The pan - o - ply of God. And take to arm you for the fight The

Christian Soldier. Continued.

*Forc.*



pan - o - ply of God. The pan - o - ply, The pan - o - ply of God. The pan - o - ply of God. That



having all things done, and all your conflicts past, That hav - ing all things done, and all your conflicts

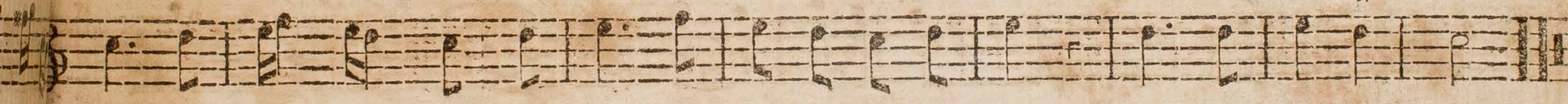




Christian Soldier. Continued.



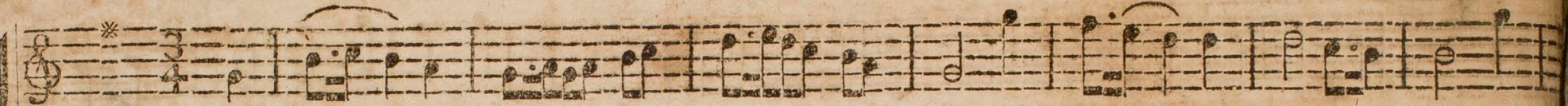
past, You may o'ercome, You may o'ercome, thro' Christ a - lone, thro' Christ alone, And stand secure at



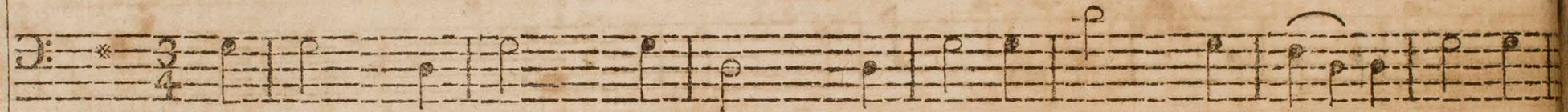
last. And stand se - cure at last. And stand secure at last, stand secure at last.



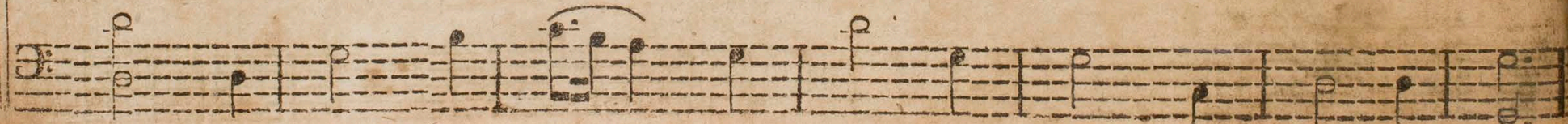
Lexington. C. M.



These glori - ous minds how bright they shine! Whence all their bright ar - ray? How



came they to the hap - - py seats Of ev - er - last - ing, day?

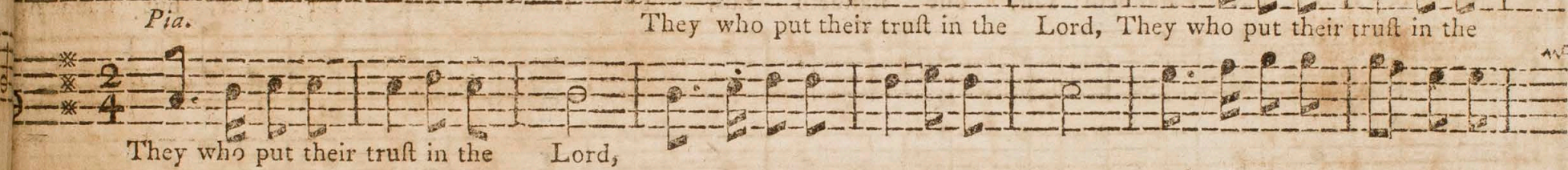


An Anthem, from the 125th Psalm.

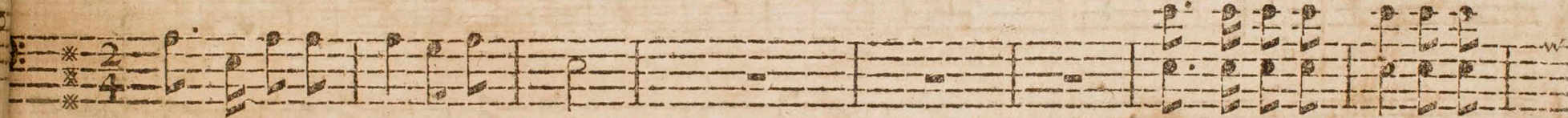
*Pia.* *Forte.*



*Pia.* They who put their trust in the Lord, They who put their trust in the



They who put their trust in the Lord,



Lord, shall be as mount Zion, even as mount Zi-on; Which cannot be re-mov'd, Which cannot



Anthem. Continued.



be re - mov'd, but standeth fast, but standeth fast, but standeth fast for ever, but standeth



fast for ever, but standeth fast for ever. As the hills are round about Je - ru - sa - lem,

Anthem. Continued.

The first system of music consists of two staves. The upper staff is a treble clef and the lower staff is a bass clef. The music is written in a common time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The piece concludes with a double bar line and a repeat sign.

As the hills are round about Je - rusalem, As the hills are round about Je - rusalem.

The second system of music continues the piece with two staves. It features a treble clef on top and a bass clef on the bottom. The notation includes various note values and rests, with a repeat sign at the end of the system.

The third system of music consists of two staves, treble and bass clefs. The melody continues with similar rhythmic patterns. A repeat sign is visible at the end of the system.

Even so, Even so, Even so standeth the Lord, Even so, Even so

The fourth system of music is the final system on the page, consisting of two staves. It concludes the piece with a final cadence and a repeat sign.

66 Anthem. Continued.

standeth the Lord round about his people, Even so, Even so standeth the Lord

*Pia.*

*For.*

round about his people, Round about his people from this time forth for - ev - er, from this time

Anthem. Continued.



forth for - ev - er, for - ev - er - more, for - ev - er - more, for - ev - er - more, From this time forth for -

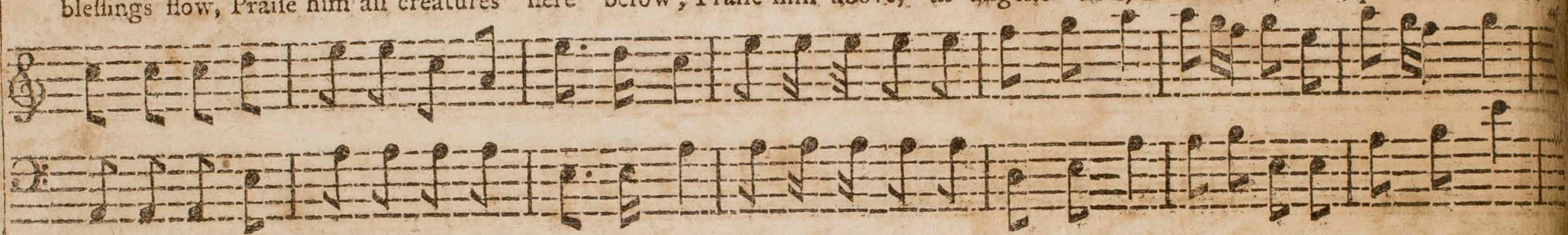


ev - er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more. Praise God from whom all





blessings flow, Praise him all creatures here below; Praise him above, th' angelic host, Praise the Father, praise the Son,



praise the Ho - ly Ghost. Praise the Father, praise the Son, praise, praise the Holy Ghost.





\*  $\frac{2}{4}$  Dearest of all the names a - bove, My Je - sus and my God! Who can re - sist thy

\*  $\frac{2}{4}$

\*  $\frac{2}{4}$

\*  $\frac{2}{4}$

*Pianissimo.*

heav'nly love, Or tri - fie with thy blood? 'Tis by the mer - its of thy

Sandwich. Continued.

*Pia.*



death, The Fath - er smiles a - gain, Tis by thine inter - ced - ing breath, The spirit




*For.*





dwells with men. Tis by thine in - ter - ced - ing breath, The spir - it dwells with men.



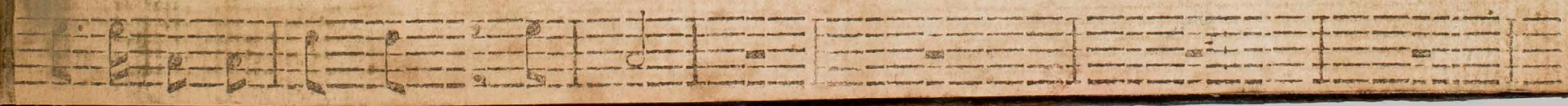
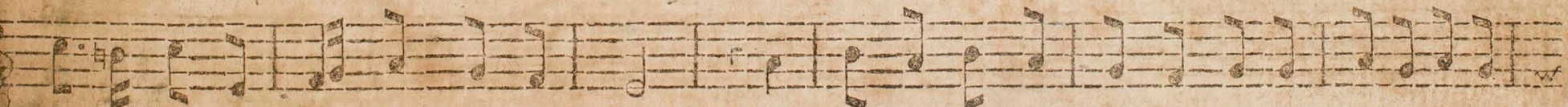
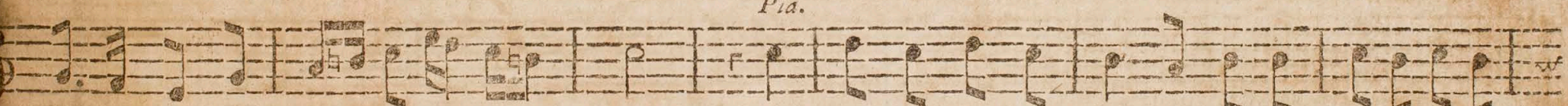
Triumph. Psalm 144th. Dr. Watts, C. M. 3 Verses.



For ever blessed be the Lord, My Saviour and my shield, For ev - er blessed



*Pia.*  
be the Lord, My Saviour and my shield; He sends his spirit with his word, He sends his spirit



# Triumph. Continued.

*Forte.*

*Pia.*

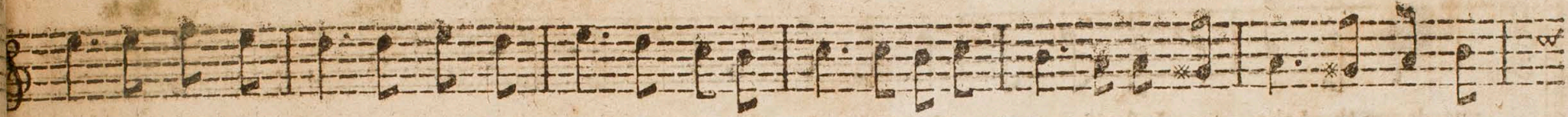
*Cres.*

*Forte.*

with his word, To arm me for the field. He sends his spir - it with his word, To arm me

for the field. To arm me for the field. When sin and hell their force u - nite, He makes

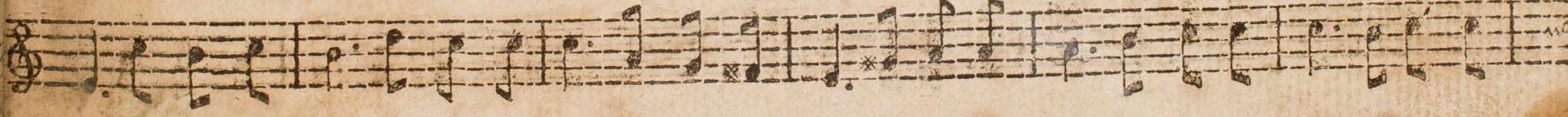
Triumph. Continued.



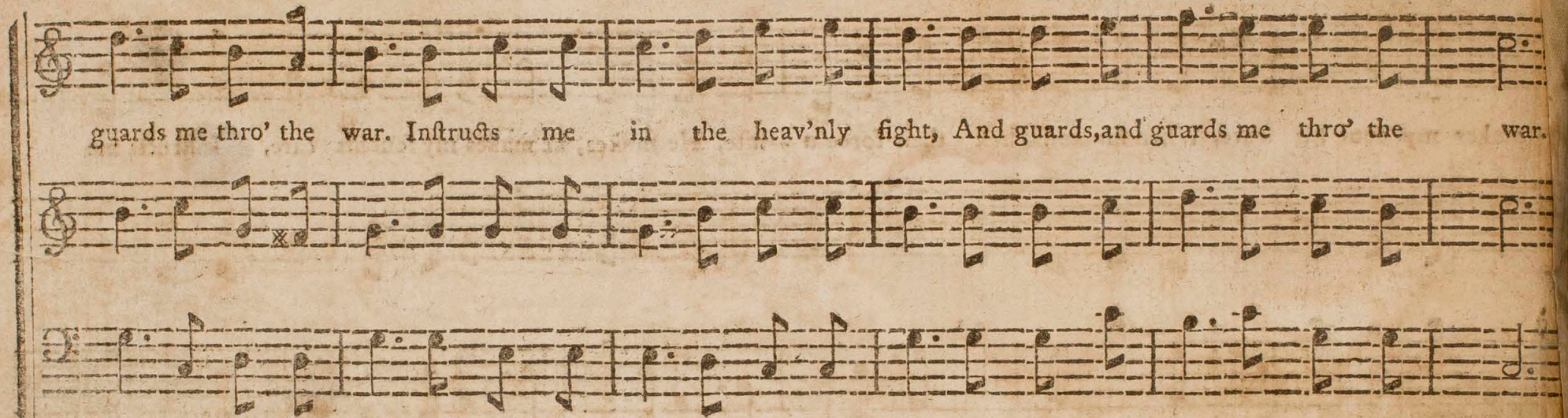
arm makes my soul his care, When sin and hell their force u - nite, He makes, he makes my soul his care, Instructs me



in the heav'nly fight, And guards, and guards me thro' the war. Instructs me in the heav'nly fight, And guards, and



## Triumph. Continued.

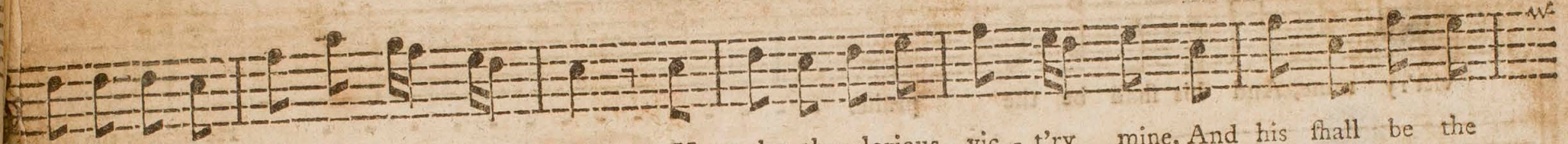


guards me thro' the war. Instructs me in the heav'nly fight, And guards, and guards me thro' the war.

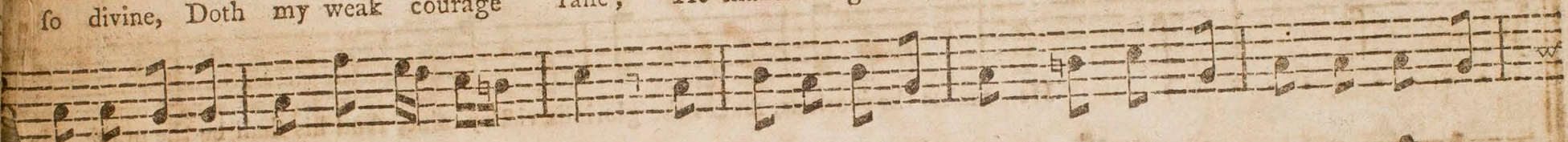


A friend and helper so divine, Doth my weak courage raise: A friend and helper

Triumph. Continued.



so divine, Doth my weak courage raise; He makes the glorious vic-t'ry mine, And his shall be the



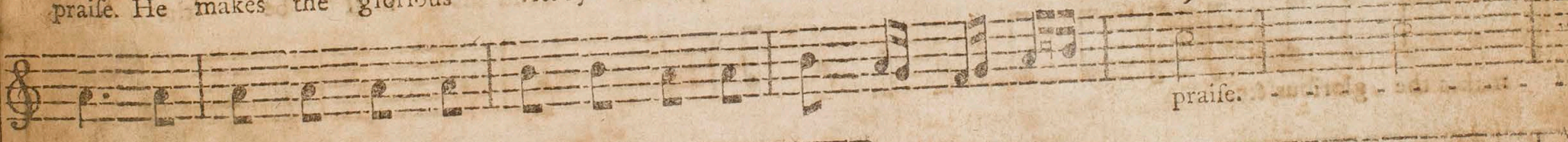
praise. He makes the glorious vic'try mine, And his shall be the praise. He makes the glorious



He makes the glorious, makes the glorious



He makes the glorious, makes the glorious



He makes the glorious, makes the glorious



He makes the glorious, makes the glorious

Triumph. Continued.

vict'ry mine, And his shall be the praise. . . . . He makes the glorious,

He makes the glorious, makes the glorious vict'ry mine, And his shall be the praise. He

vict'ry mine, And his shall be the praise. He makes the glorious &c. He

makes the glorious vict'ry mine, And his shall be the praise. And his shall be the praise.

makes the glorious &c.

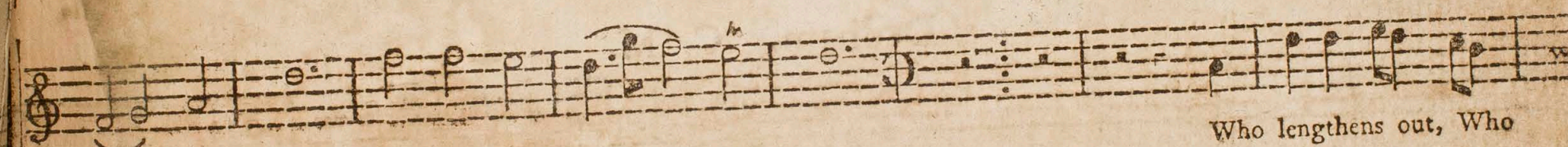
makes the &c. And his &c. And his &c.



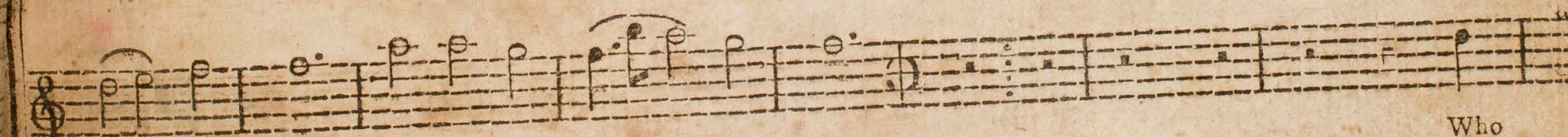
New Year. H. M.



The Lord of earth and sky, The God of ag - es praise, Who reigns en -

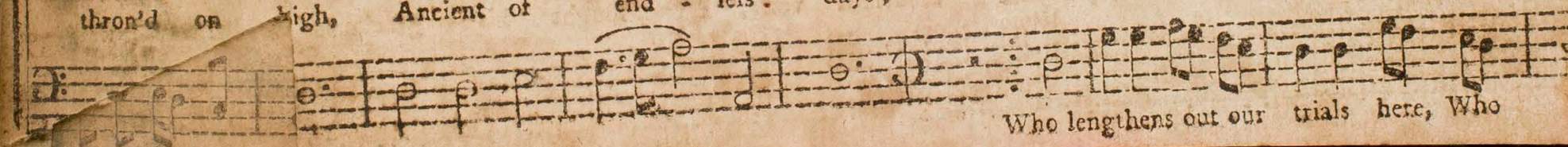


Who lengthens out, Who



Who

thron'd on high, Ancient of end - less days;

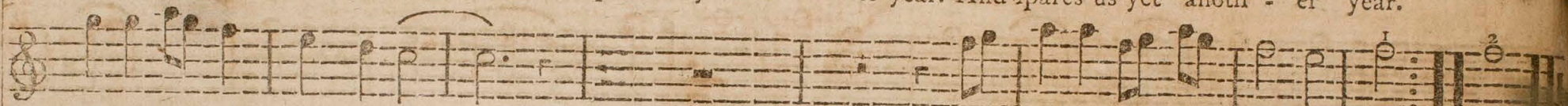


Who lengthens out our trials here, Who

New-Year. Continued.

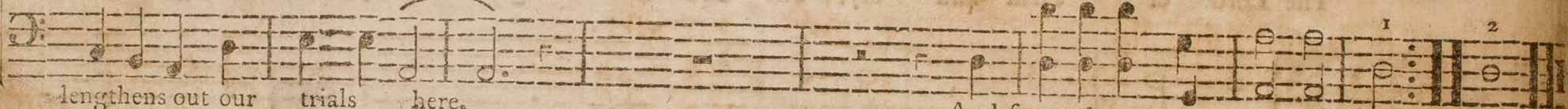


lengthens out our trials here, And spares us yet anoth - er year. And spares us yet anoth - er year.



lengthens out our trials here,

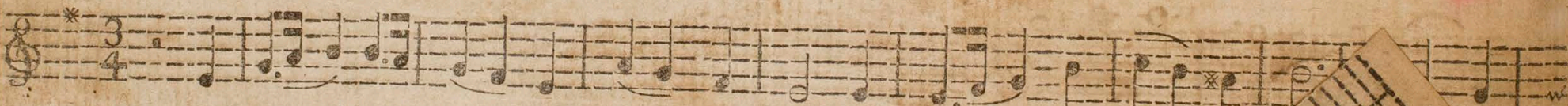
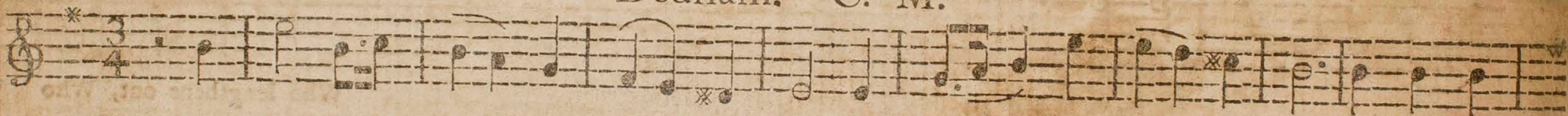
And spares &c.



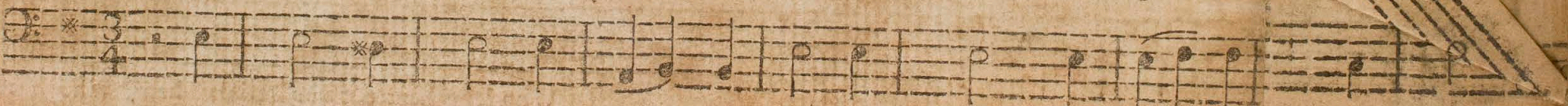
lengthens out our trials here,

And spares &c.

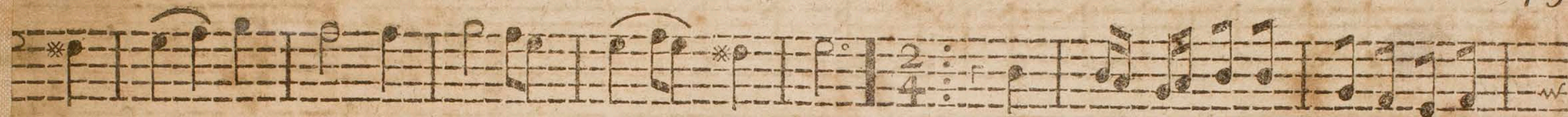
Dedham. C. M.



To God I cry'd with mournful voice, I fought his gracious



Dedham. Continued.



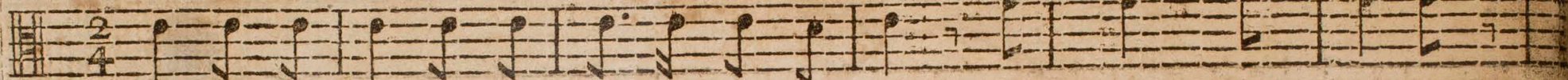
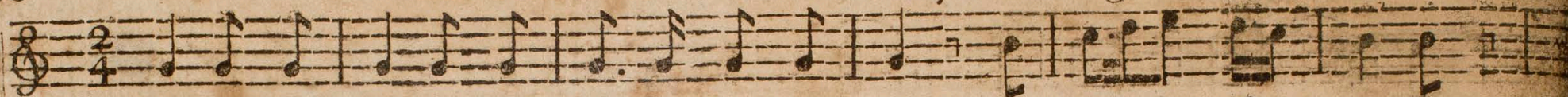
lay when troubles rose, And fill'd the night with fear. Sad were my days, and dark my nights, My



soul refus'd relief; I thought on God the just and wise, But thoughts increas'd my grief. But thoughts increas'd my grief.



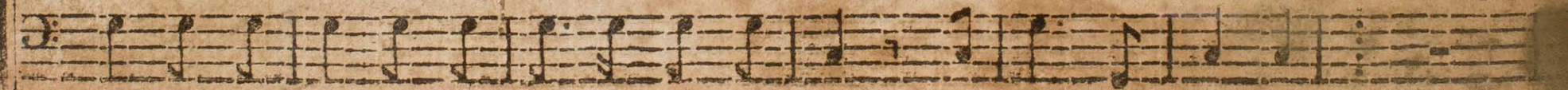
## An Anthem. For a Charity-Meeting.



Blessed is he who con - sid - er - eth the poor, the poor and needy.



Blessed is he who con - sid - er - eth the poor, the poor and needy.



The

Anthem Continued.



The Lord will de - liv - er him, The Lord will de - liv - er

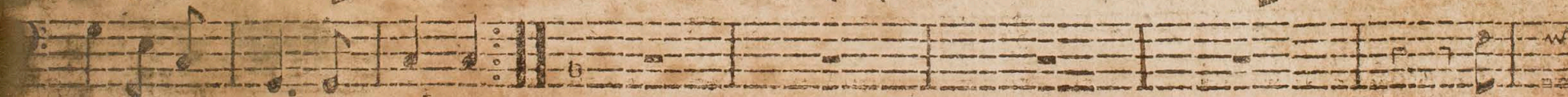


Lord will de - liv - er him,



him in the time of trouble.

The Lord will preserve him and keep him a - live. The



Anthem. Continued.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef with a key signature of one flat. The music is written in a common time signature. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with a quarter note G3, followed by quarter notes A3, B3, and C4.

Lord will pre-serve him and keep him a-live; And he will not de-liv-er him

The second system of music continues the melody from the first system. The treble staff continues with quarter notes D5, E5, and F5. The bass staff continues with quarter notes D4, E4, and F4. The music maintains the same rhythmic and harmonic structure.

The third system of music continues the melody. The treble staff features a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass staff continues with quarter notes G3, A3, B3, and C4. The treble staff's melody is more active, moving up the scale.

in-to the will of his en-emies. And he will not deliv-er him into the will of his

The fourth system of music continues the melody. The treble staff continues with eighth notes: D5, E5, F5, G5, A5, B5, C6. The bass staff continues with quarter notes D4, E4, F4, and G4. The music concludes with a final cadence in the treble staff.

Anthem. Continued.

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a melodic line with various note values and rests. There are first and second endings marked above the staff.

Musical staff 2: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a bass line with various note values and rests. There are first and second endings marked above the staff.

en - emies.

The Lord will comfort him up-

Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with various note values and rests. There are first and second endings marked above the staff.

The Lord will comfort him,

Musical staff 4: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a bass line with various note values and rests. There are first and second endings marked above the staff.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with various note values and rests. There are first and second endings marked above the staff.

Musical staff 6: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a bass line with various note values and rests. There are first and second endings marked above the staff.

on the bed of languishing. The Lord will comfort him up . on the bed of languishing.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with various note values and rests. There are first and second endings marked above the staff.

Musical staff 8: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a bass line with various note values and rests. There are first and second endings marked above the staff.

*Moderato.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a 2/4 time signature and a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

God wil fecure his peace be - low, Pro - nouncing all his fins for giv'n ; And

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the 2/4 time signature and one sharp key signature. The melodic line in the treble staff includes some notes marked with an asterisk (\*).

when death gives the fa - tal blow, Receive the spot - less foul to

The third system of music concludes the page with two staves in treble and bass clefs, in 2/4 time and one sharp key signature. The treble staff continues the melody with several notes marked with an asterisk (\*).



## Anthem. Continued.

85



heav'n. And when death gives the fa - tal blow, Receive his spot - less



soul to heav'n. Cast thy bread up - on the waters, Cast thy bread up - on the waters, And



Anthem. *Pia.* Continued.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains mostly whole and half notes, with some rests.

af - ter many days thou shalt find it. Cast thy bread up - on the waters, Cast thy bread up -

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains mostly whole and half notes, with some rests.

*Forre.*

*Pia.*

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains mostly whole and half notes, with some rests.

on the waters, and after many days thou shalt find it.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes. The lower staff is in bass clef and contains mostly whole and half notes, with some rests.

After many many

*Forte.* Anthem: Continued.



After many ma - ny days thou shalt find it.



days thou shalt find it.

*Spiritoso.*

*Fia.*

*Cres.*



Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah,

Halle - lu - jah,

Anthem. Continued.

*Forte.*

*Con Spirito.*

*Pia.*

*Cres.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of eighth and sixteenth notes, with some rests. The notation is clear and well-preserved.

Hal - le - lu - jah,

Hal - le - lu - jah

:||:

:||:

:||:

The second system of music continues the piece. It features similar rhythmic patterns to the first system, with treble and bass staves. The lyrics 'Hal - le - lu - jah' are written below the staves, with repeat signs at the end of the phrases.

*Forte.*

*Slow.*

The third system of music begins with a 'Forte' dynamic and a 'Slow' tempo marking. The notation includes a fermata over a note in the upper staff. The lyrics 'A - men.' are written below the staves, with repeat signs at the beginning of the phrases.

:||:

:||:

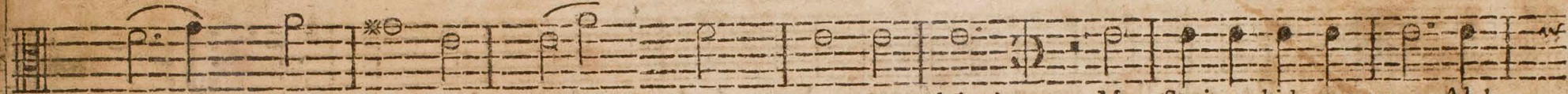
A - men.

A - men.

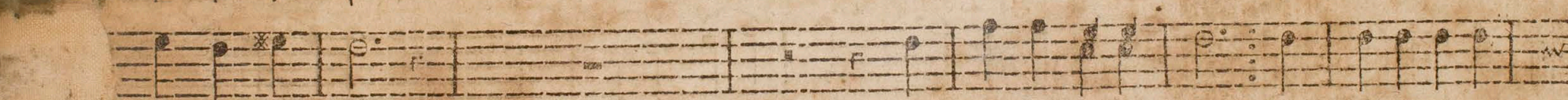
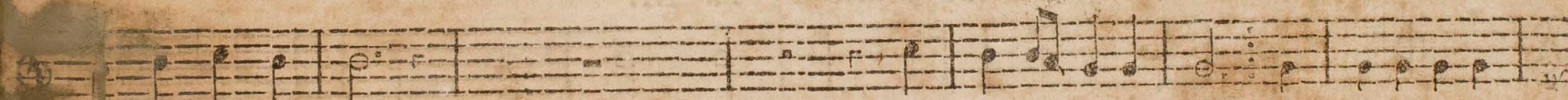
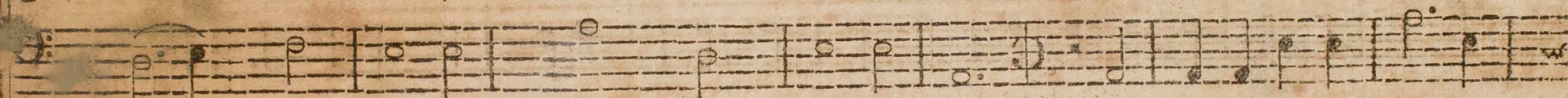
A - men.

The fourth system of music continues the 'A - men.' phrase. It features treble and bass staves with notes and rests. The notation is consistent with the previous systems, showing a clear progression of the piece.

Raynham. Continued



trou - ble show, and pour out my complaint? My Saviour bids me come, Ah!



y do I de - lay? And yet from him I stay. He calls the weary

He calls the weary sinner home,



## Raynham. Continued.

Musical score for "Raynham. Continued." featuring four staves: Treble, Bass, and two additional staves. The lyrics are: "sinner home, He calls the weary sinner home, And yet from him I stay. I". The score includes various musical notations such as notes, rests, and asterisks.

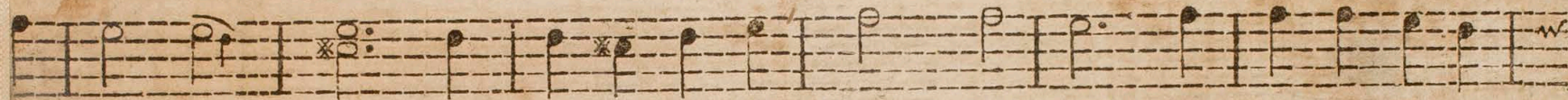
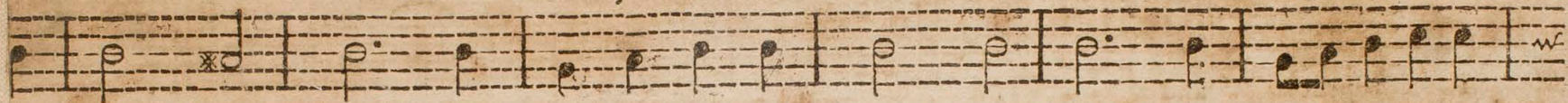
sinner home, He calls the weary sinner home, And yet from him I stay. I

## Inconstancy. L. M.

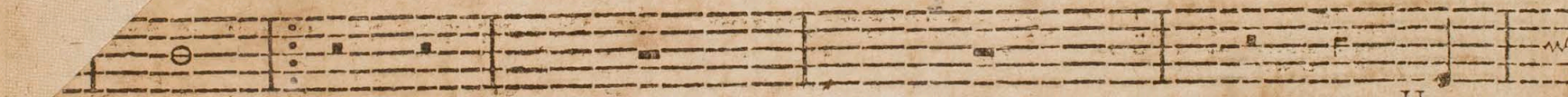
Musical score for "Inconstancy. L. M." featuring four staves: Treble, Bass, and two additional staves. The lyrics are: "Lord Je - sus when, when shall it be, That I". The score includes various musical notations such as notes, rests, and asterisks.

Lord Je - sus when, when shall it be, That I

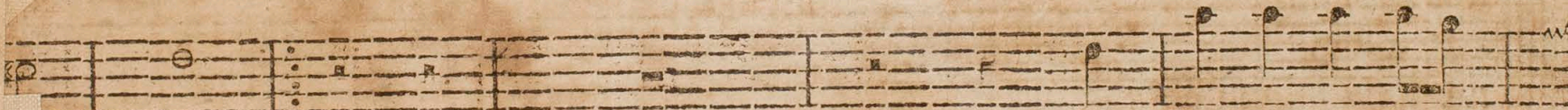
Inconstancy. Continued.



all break with thee? When will this war of pas - sion cease, And my free soul en -

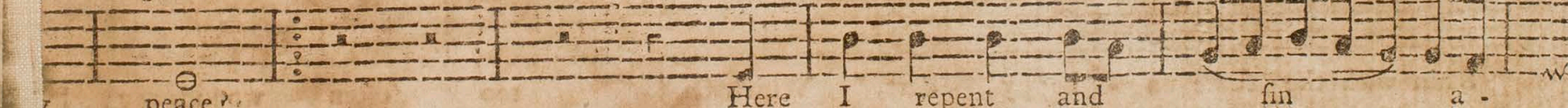


Here



peace?

Here I repent and

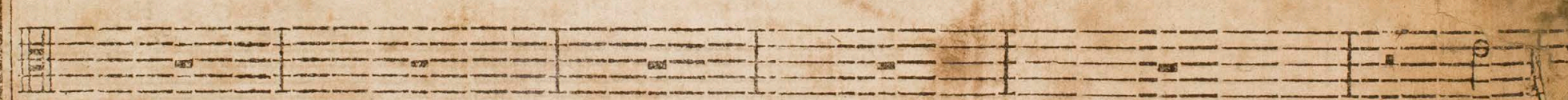
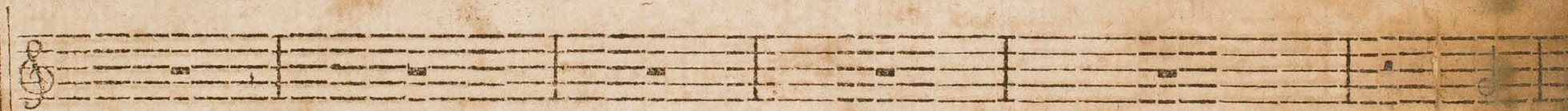
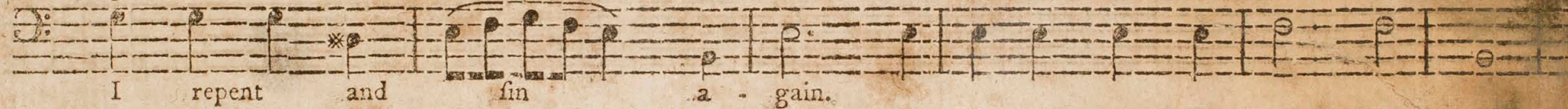
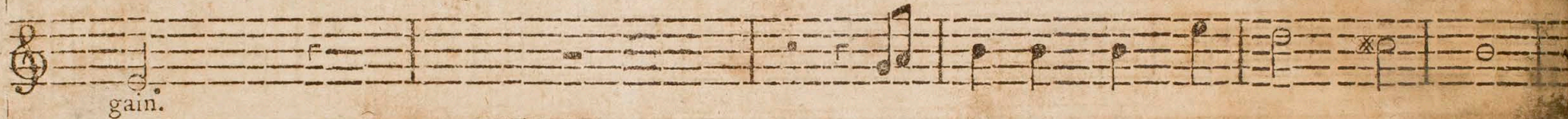
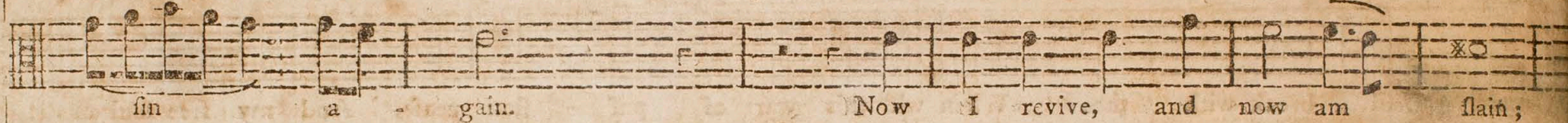
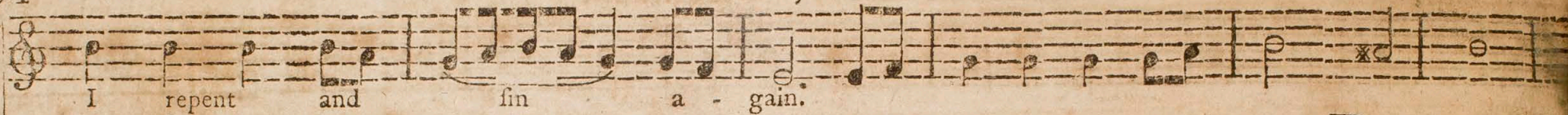
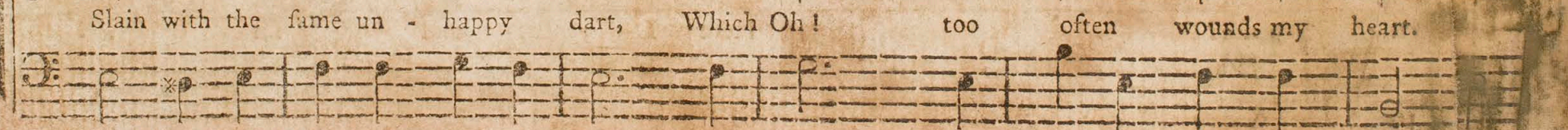
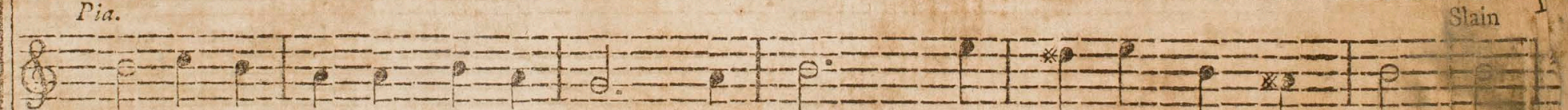


peace?

Here I repent and sin a -



Here I repent and sin a gain

*Pia.*

Slain



Inconstancy. Continued.

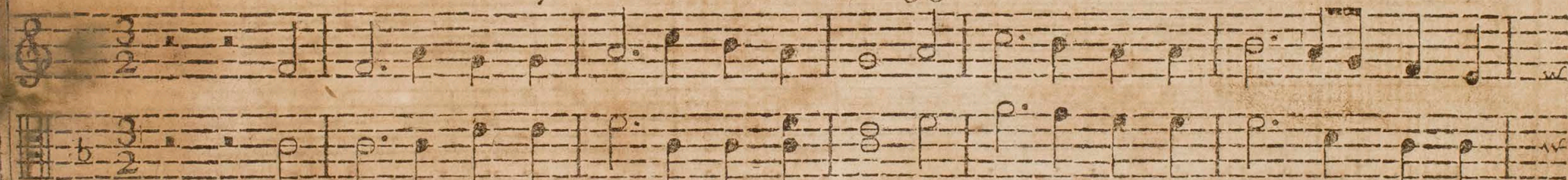
95



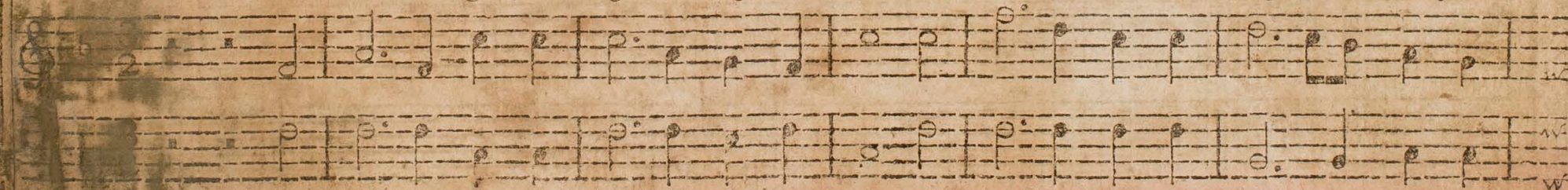
with the same un - hap - py dart, Which Oh! too oft - en wounds my heart.



Madbury. P. M. Psalm 93. Dr. Watts.



The Lord of glory reigns; he reigns on high; His robes of state are strength and majes -



Madbury. Continued.

96

ty; This wide cre - a - tion rose at his command; Built by his word and stablish'd by his

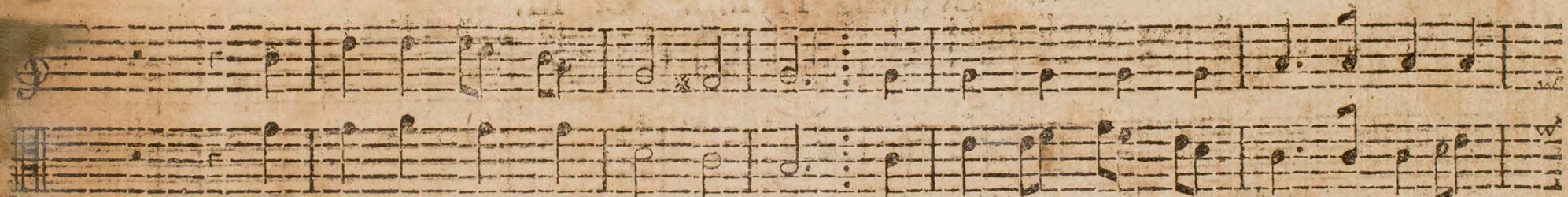
hand: Long stood his throne e'er he began cre - a - tion, And his own Godhead was the firm foun - da - ti



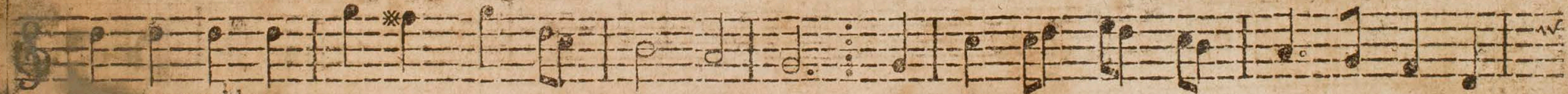
That man is blest who stands in awe Of God, and loves his sacred law;



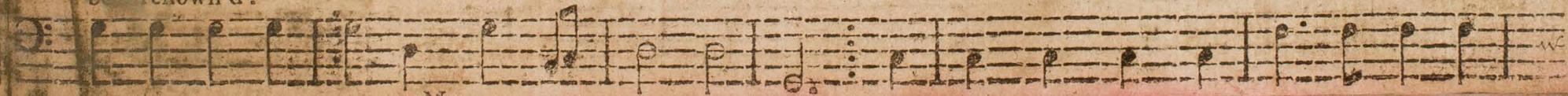
His seed on earth shall



His seed on earth shall be renown'd: His house, the seat of wealth, shall be An



renown'd:



Attleborough. Continued.

*Forte.*

*Pia.*

inexhausted treasu - ry, And with successive honors crown'd. And with successive honors crown'd/

This musical score consists of four staves. The top staff is a vocal line in treble clef. The second and fourth staves are piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics. The music is marked 'Pia.' and 'Forte.' and includes first and second endings.

Evening Hymn. C. M.

All praise to him who dwells in bliss, Who made both day and night; Whose

This musical score consists of four staves. The top staff is a vocal line in treble clef. The second and fourth staves are piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics. The music is in common time (C. M.) and includes first and second endings.

Evening Hymn. Continued.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is a bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

throne is darknes in th' abyfs, Of uncre - a - ted light. Each thought and

The second system of music continues the melody from the first system. It features the same two-staff structure with treble and bass clefs, maintaining the one-flat key signature and common time.

*Pia.*

The third system of music begins with the tempo marking *Pia.* (Piano). It continues the musical setting with two staves in the same key and time signature as the previous systems.

deed his piercing eyes, With strictest search fur - veys; The deepest shades no

The fourth system of music concludes the page's musical setting. It follows the same two-staff format with treble and bass clefs, one-flat key signature, and common time.

Evening Hymn. Continued.

*Forte.*

*Fortissimo.*

more disguise, The deepest shades no more disguise, Than the full blaze of day.

This musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a common time signature. The bottom two staves are for the keyboard accompaniment, with a bass clef and a common time signature. The lyrics are printed below the vocal line.

Pembroke. H. M.

*Slow.*

A - rise, my soul a - rise, Shake off thy guilty fears, The

This musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 3/4 time signature. The bottom two staves are for the keyboard accompaniment, with a bass clef and a 3/4 time signature. The lyrics are printed below the vocal line.

bleed - ing fa - cri - fice In my be - half ap - pears ;

Be -

*Slows.*

Before the throne my surety stands, Before the throne my sure - ty

Before the throne my surety stands, my sure - ty

Before the throne my surety stands, Be - fore the throne my sure - ty

fore the throne my surety stands. Be - fore the throne my sure - ty

Pembroke. Continued.

stands;

stands; My name is written on his hands, My name is written on his hands

stands;

stands;

Detailed description: This system contains four staves of music. The top staff is a treble clef with a single note on the first line. The second staff is a bass clef with a single note on the first line. The third staff is a treble clef with a single note on the first line. The fourth staff is a bass clef with a single note on the first line. The lyrics 'stands;' are written below the first and third staves. The lyrics 'stands; My name is written on his hands, My name is written on his hands' are written below the second staff. There are asterisks in the second and fourth staves.

New York.

Moderate.

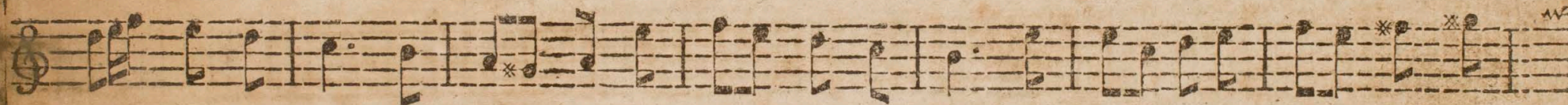
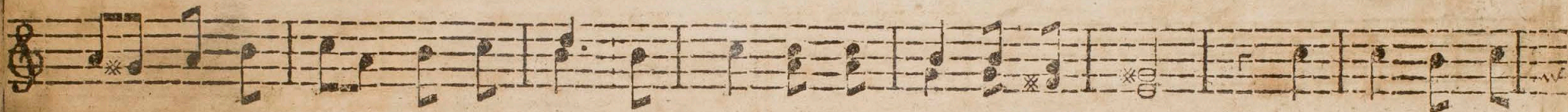
Come holy, ce - les - ti - al dove, To vis - it a for - row - ful breast, My -

Detailed description: This system contains three staves of music. The top staff is a treble clef with a 2/4 time signature. The middle staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The lyrics 'Come holy, ce - les - ti - al dove, To vis - it a for - row - ful breast, My -' are written below the staves. There are asterisks in the top and middle staves.

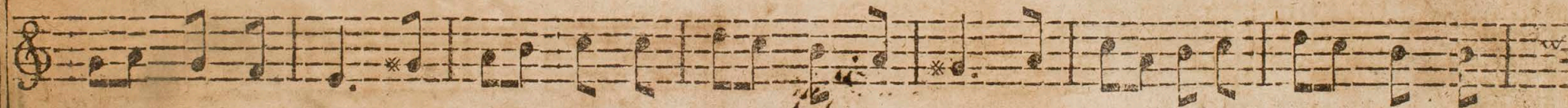




bur - then of guilt to remove, And bring me as - sur - ance and rest: Thou on - ly hast



pow'r to re - lieve, A sinner o'er - whelm'd with his load; The sense of ac - cept - ance to



give, And sprinkle his heart, And sprinkle his heart, And sprinkle his heart with thy blood.

## Vienna. P. M.

O thou God of my sal - va - tion, My re - deemer from all sin, Mov'd to this by

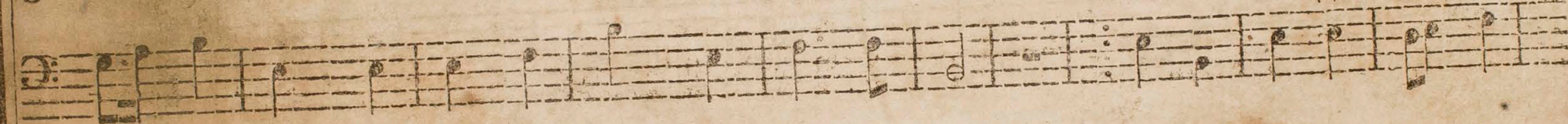
Vienna, Continued.

*Pia.*

*Cres.*



great com - pas - sion, From thy pi - ty felt within; I will praise thee; I will



*Forte.*

*Pia,*

*Forte.*



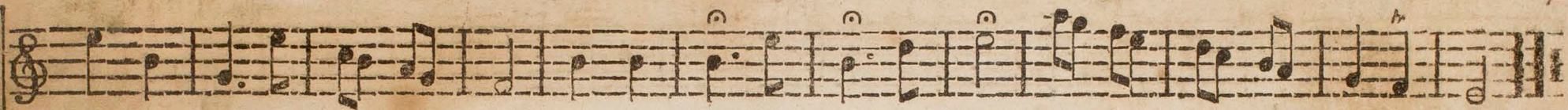
praise thee; I will praise thee; Where shall I thy praise begin? Where shall I thy praise be - gin?



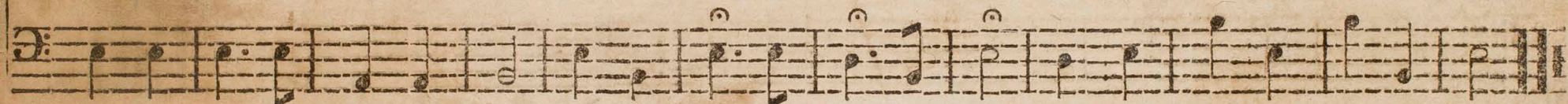
Light of life, fe - raphic fire, Love di - vine thyself impart! Ev'ry

soul inspire, Shine in ev - 'ry drooping heart; Ev'ry mournful finner

Hallowell. *Continued.*



Scatter all our guilty gloom! Son of God, appear, appear! To thy human temples come.

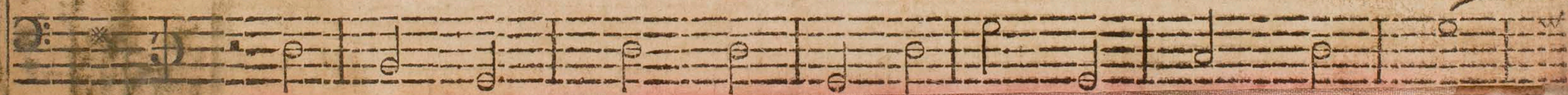
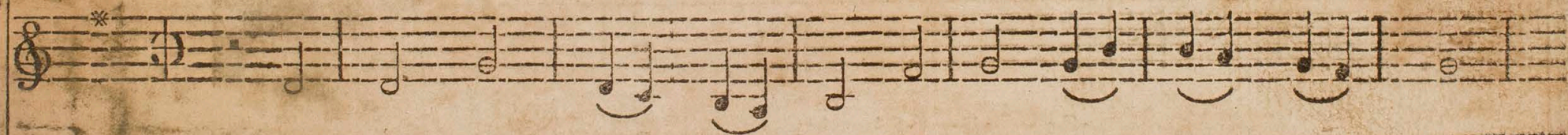


Sunderland. H. M.

*S. Holyoke.*

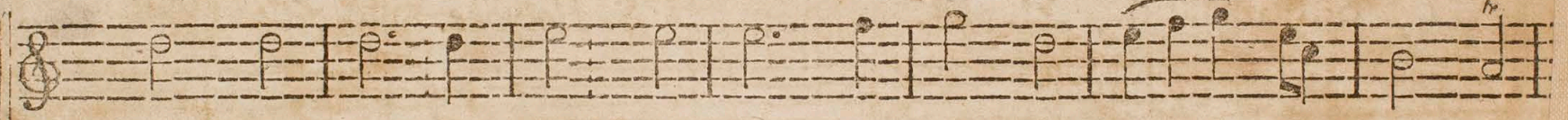
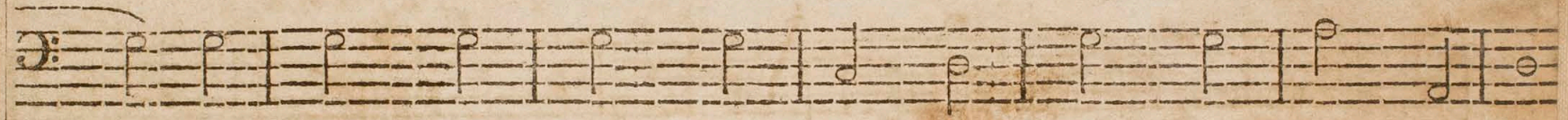
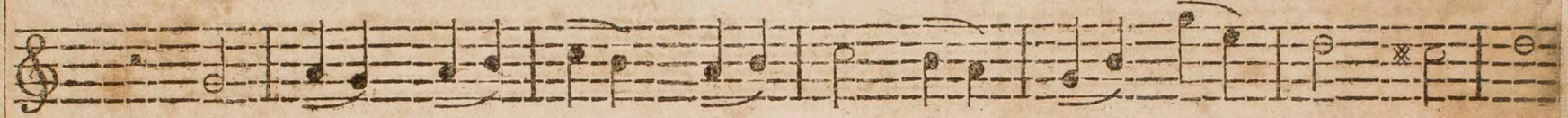


Awake, our drow - sy souls, Shake off each sloth - ful band;

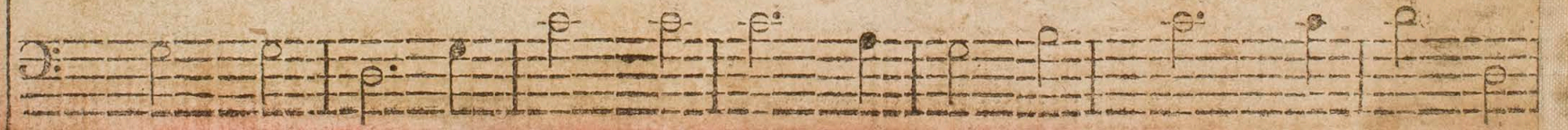
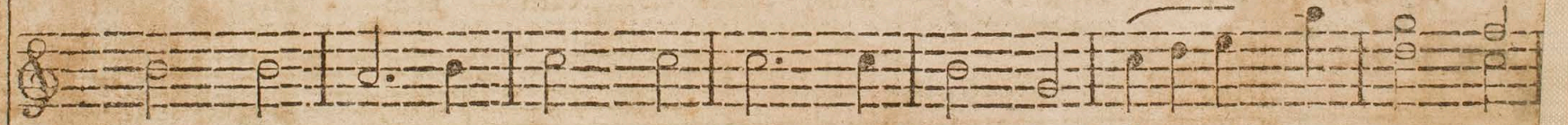




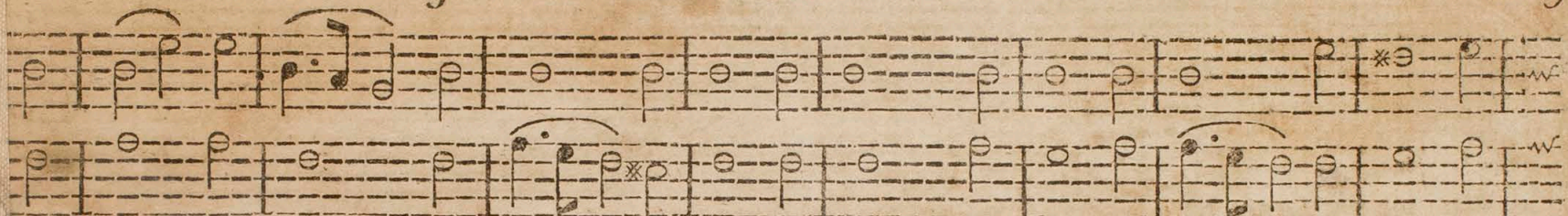
The wonders of this day, Our noblest songs demand.



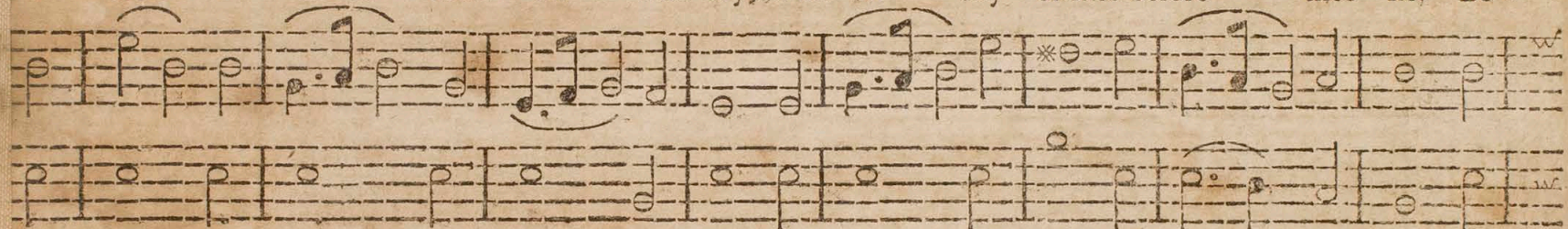
precious morn! Thy bliss - ful rays Bright seraphs hail In songs of



Jameston. L. M.



O thou who hear'st when sin - ners cry, Tho' all my crimes before thee lie, Be -



not with an - gry look, But blot their mem - 'ry from thy book. Cre -



ate my nature pure within, And form my soul averse from sin ;

Let thy good spirit

Let thy good spirit ne'er depart, Let

Let thy good spirit ne'er depart, Let thy good spirit,

thy good spir - it ne'er depart

ne'er de - part, ne'er depart, Nor hide thy presence from my heart, Nor hide thy presence from my heart.

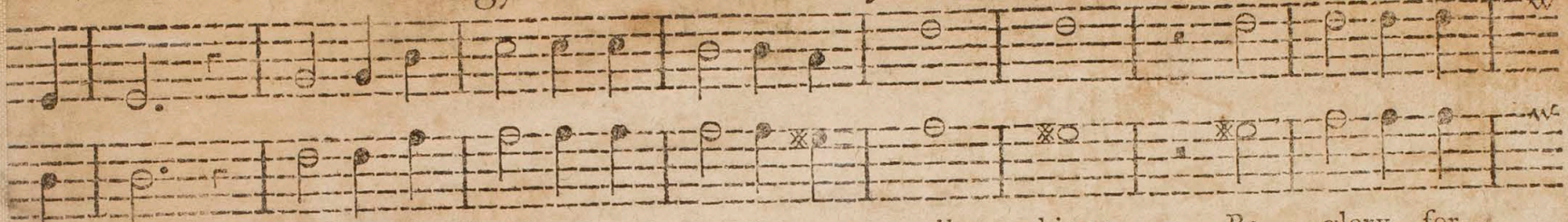
thy good spirit ne'er depart,

thy good spirit ne'er depart,

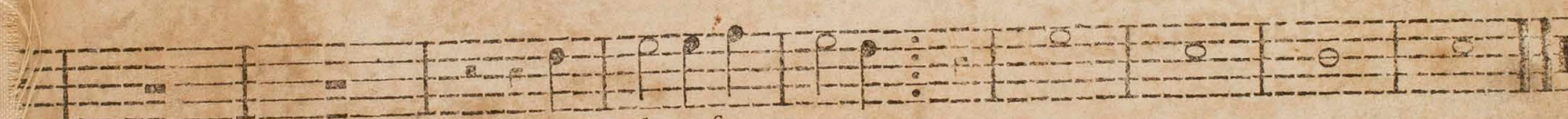


Doxology.

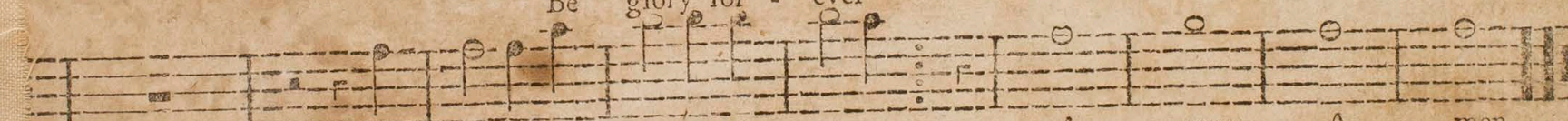
S. Holyoke.



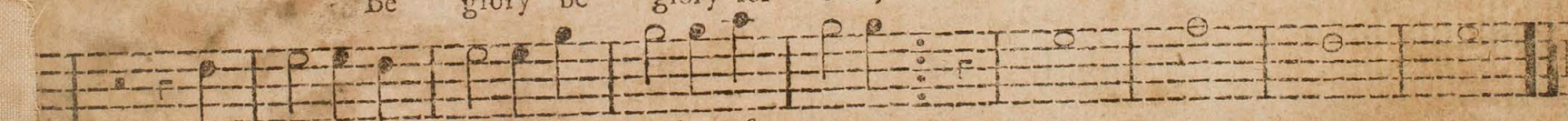
to him, Of whom and thro' whom and to whom are all things, Be glory for -



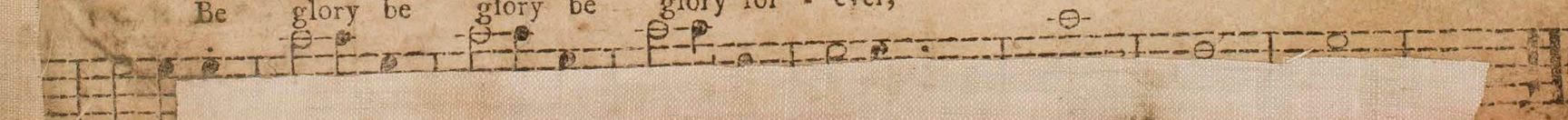
Be glory for - ever



Be 'glory be glory for - ever, A - men, A - men.



Be glory be glory be glory for - ever,



glory

# I N D E X.

N. B.  $\times$  denotes the Major, and  $\natural$  the Minor Key.

$\times$ ATTLEBOROUGH, P. M.	97	$\times$ Ispahan,	C. M. 36	$\times$ Sandford,	C. M. 54
$\times$ Berwick	C. M. 21	$\times$ Jameston,	L. M. 109	$\times$ Shenandoah,	C. M. 41
$\times$ Brentwood,	S. M. 24	$\times$ Lexington,	C. M. 62	$\times$ Shirley,	L. M. 37
$\times$ Burlington,	C. M. 39	$\natural$ Lytchfield,	C. M. 34	$\times$ Somersworth,	C. M. 15
$\times$ Christian Soldier,	S. M. 55	$\times$ Madbury,	P. M. 95	$\times$ Swanzey,	C. M. 33
$\times$ Concord,	C. M. 22	$\times$ Mansfield,	C. M. 30	$\times$ Sunderland,	H. M. 75
$\natural$ Dedham,	C. M. 78	$\times$ Moravia,	14	$\times$ Templeton,	L. M. 78
$\times$ Doxology	111	$\times$ Newton,	L. M. 32	$\times$ Triumph,	C. M.
$\times$ Evening Hymn,	C. M. 98	$\times$ New Year,	H. M. 77	$\times$ Vienna,	
Barnstable,	S. M. 9	$\times$ Northfield,	H. M. 11	$\natural$ Weston,	C.
Barnham,	C. M. 25	$\times$ Plainfield,	C. M. 89	$\times$ Wilton,	S. M.
$\times$ Hamilton,	L. M. 20	$\times$ Pembroke,	H. M. 100	$\natural$ York	
$\times$ Harvard,	17	$\natural$ Raynham,	S. M. 90		
$\natural$ Haverhill,	C. M. 48	$\times$ Rockingham,	L. M. 26		
$\times$ Hallowell,	P. M. 106	$\times$ Royalston,	H. M. 12		
$\natural$ Inconstancy,	L. M. 92	$\times$ Sandwich,	C. M. 69		

## ANTHEMS.

They who put their trust in the Lord  
Blessed is he who considereth the poor

54  
41  
37  
1  
2

